Art Gallery of Ontario

Annual Report 1983/84

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The Art Gallery of Ontario is generously funded by the Ministry of Citizenship and Culture, Province of Ontario; the Municipality of Metropolitan Toronto; and the Government of Canada through the Museum Assistance Programmes of the National Museums of Canada, the Canada Council, and the Department of Communications (Cultural Property Export and Import Act).

President's Report

Mr. Michael M. Koerner, President, and Mr. W. J. Withrow, Director, study Gianlorenzo Bernini's *Bust of Pope Gregory XV*, an anonymous loan to the Gallery.

Since visual memory is short, a museum can serve as a memory bank of our visual heritage, illuminating that heritage by the selection and display of collections and special exhibitions. A museum can be magical in the performance of these functions, transcending the limits of time and culture, and bringing together art, domestic and international. We, the museum audience, can be educated, inspired, and gain a better understanding of ourselves and our relationship to past and present cultures by tapping our visual memory banks.

The Art Gallery of Ontario, as measured by these yardsticks, performed well in the current year. The Permanent Collection grew both in its Canadian and international sections, and the exhibition program showed breadth and variety. Canadian contemporary art was highlighted by major retrospective shows of the works of Alex Colville and Murray Favro. Canadian art from the period of the Group of Seven was reinterpreted with reference to its cultural roots in *The Mystic North*, and a great period of European art was beautifully displayed in the exhibition of Dutch masterpieces from the Mauritshuis. For the first time the Gallery featured Ontario Indian art of the Woodland School with *Norval Morrisseau and the Emergence of the Image Makers*. Current trends in international art were examined in an Expressionist exhibit featuring important examples from the US, Germany, and Italy.

The Gallery carried on these active programs in an economic climate still tinged by recessionary forces and by government restraint. Not unlike other publicly funded institutions, such as universities and hospitals, the funding restraint program coupled with inflation has brought about certain hardships and even curtailment of services. In part this has been offset by generosity from the private sector, which is manifest in donations of art, in the support of fund-raising for both the Annual Giving Campaign and the Art Gallery of Ontario Foundation, and in the enormous volunteer effort of an array of dedicated men and women who work in so many ways on behalf of the Gallery. The highlights of some of these activities were:

The Annual Giving Campaign, under the leadership of Mr. Keith C. Hendrick, will for the first time approximate one million dollars; works of art donated will exceed that amount in value; the Volunteer Committee under the leadership of Mrs. Barbara Wilkins, through its multitudinous activities, once again gave the Gallery substantial financial support and many hours of volunteer work; and the Art Gallery of Ontario Foundation received its largest single bequest during the current year. In recognition of this donation and the longtime support of Norma and John Ridley, the Gallery opened the Norma Ridley Reading Room adjacent to the Members' Lounge. Commemorative plaques dedicate both the Reading Room and the Members' Lounge to the generosity of these special friends of the Gallery.

The Gallery as a business is run with thorough and cost-conscious controls. Ancillary services such as the restaurants and shops carry their overhead costs and make a contribution to profit. The sum total of these efforts is that the Gallery is in sound financial condition. The Gallery takes pride in operating without a deficit and without debts that need to be serviced. It has a growing endowment through its Foundation, and owns a Permanent Collection which is of prime standing in Canada and is respected internationally. The ability to be able to report on this progress in a period of economic weakness and government restraint is to take pride in the Gallery's management and to recognize the work of hundreds of dedicated volunteers.

During the course of the year four trustees retired: Dr. Robert M. Arn, Mrs. Marilyn Conklin, Alderman John Sewell, and Mr. Vincent Tovell. I would like to thank them for their participation. At the same time it is a pleasure to welcome eight new trustees: Dr. Robert A. Bandeen, Dr. Frederic L. R. Jackman, Alderman Jack Layton, Mrs. Barbara J. Levy, Mrs. Joan McKinnon, Mr. J. L. Rotman, Mr. J. Michael G. Scott, and Mrs. Shirley Levy.

Although the Gallery's Collection is essentially a function of private benefaction, the operation of the Gallery and much of the physical plant has been funded by various levels of government. Despite the restraint programs in force both at the federal and provincial levels, the Gallery continues to receive strong support and encouragement from governments. I would like to record our thanks for the support by the Province of Ontario through the Ministry of Citizenship and Culture, and the Municipality of Metropolitan Toronto, as well as two federal agencies, the National Museums Corporation and the Canada Council.

As this is the second and last year of my term of office, I would like to express my thanks to the Director, Mr. William Withrow, and the management and staff for their help and cooperation. The Gallery is well served by its staff and on behalf of the trustees I would like to thank them for a job well done during a period of some economic hardship.

Michael M. Koerner,
President

Albrecht Dürer (German, 1471-1528), *The Sea Monster (Das meerwunder)*; engraving on laid paper, 24.9 x 18.9 cm (sheet). Gift of the Dorothy Isabella Webb Trust in memory of Sir Edmund Walker, first President of the Art Gallery of Ontario, 1983.

Director's Report

Artus Wolfort (Flemish, 1581-1641), *Christ Healing the Lame*; oil on canvas, 170.5 x 226.8 cm. Anonymous Gift, 1983.

Carved in the lintel over the door to one of the galleries in the old Art Gallery of Toronto was this statement: "Ars longa vita brevis." If we didn't still believe in the truth of that maxim, I think we might despair. At a time when more people are learning that appreciation of art can give meaning and wholeness to their lives, the economy is making it almost impossible to meet the needs of this growing and more demanding audience.

As the President has noted, the staff of the Gallery is working creatively to be more efficient in every possible area, so that dollars granted and given to us, as well as those earned, can deliver an even better administration/program cost ratio. For example, in the past year through a special grant we managed to give each Division its own word processor thereby reducing redundant efforts and increasing output. Our energy conservation program, aided by special government grants, recorded substantial savings in the Gallery's electrical bill. Dining Services and The Book Shop continued to work toward realizing greater net income while maintaining high standards. The Marketing/Public Relations Division was reorganized this year to facilitate new initiatives in increasing public awareness of the Art Gallery of Ontario. We said goodbye with great reluctance to two senior members of staff this year. Marie DunSeith resigned as Manager of Development to take up similar duties with the Toronto General Hospital and Eva Robinson retired after almost two decades of service in the Registration Department – the last 8 as Registrar.

The remainder of this report covers the three main program areas of the Gallery: Curatorial, Education, and Volunteers. It does not have to be emphasized that without the back-up of various departments of lower profile such as Physical Plant, Security, Coordination, Administrative Services and Archives, none of the programs could have been presented. All our management deserves special recognition for running a tight ship in extraordinary stormy economic seas.

In spite of the importance of programs for an art gallery operating in today's world, the building of art collections remains the prime *raison d'être*.

Acquisitions

The Gallery accessioned over 380 works of art into the collection during 1983-84. Many important purchases were made possible by the Annual Giving Fund, and the collection was significantly enhanced by numerous generous gifts of works of art. The many donors are individually recognized in the List of Acquisitions on pages 10-16.

Among the most noteworthy Old Master acquisitions were an anonymous gift of a large and magnificent early 17th-century Flemish painting, *Christ Healing the Lame* by Artus Wolfort, and two bronzes by Massimiliano Soldani-Benzi from Margaret and Ian Ross. Important modern additions include Picasso's Blue Period painting *La Soupe*, 1902, gift of Margaret Dunlap Crang, and several sculptures: a Marino Marini, gift of Mrs. O. D. Vaughan; a Henry Moore, from Mrs. Harry Davidson and family; two works by Alexander Calder from the Bumper Development Corporation Ltd.; and Alberto Giacometti's Surrealist *Three Figures Outdoors*, 1929, a purchase.

The most superb Old Master drawing purchase was a red chalk drawing by Hubert Robert, *View of the Vaulting in St. Peter's Taken from an Upper Cornice*. Other major print and drawing department purchases include Hendrick Goltzius' chiaroscuro woodcut, *Hercules and Cacus*, and drawings by Maerten de Cock, *Landscape with Cottages by a River*, and Peter de Wint, *An Oxcart on a Country Road*. Major gifts included the prints, *Un Forgeron*, 1833, by Eugène Delacroix, from Dr. Walter Tovell; *Chaucer's Canterbury Pilgrims*, 1810, by William Blake from Dr. C. Horner; Albrecht Dürer's *The Sea Monster* and James McNeill Whistler's *Bibi Lalouette*, 1859, both gifts of the Dorothy Isabella Webb Trust in memory of Sir Edmund Walker; and Whistler's *Adam and Eve, Old Chelsea*, a gift of Inco Limited.

Acquisitions of special distinction in contemporary international art were Anthony Caro's *Titan*, 1964, a gift from the Volunteer

Pictured at the opening of *The Mystic North* are, from left to right: Dr. Roald Nasgaard, Chief Curator and organizer of the exhibition; Mr. William J. Withrow, Director; The Hon. Susan Fish, Minister of Citizenship and Culture and exhibition opener; Mr. Fredrik Eaton, Vice President of the Gallery.

Alberto Giacometti (Swiss, 1901-1966), *Three Figures Outdoors (Trois personnages dehors)*, 1929; bronze, 51.1 x 38.5 x 9.0 cm. Purchase, 1984.

Committee Fund; a Morris Louis "veil" painting (untitled, 1955), and Robert Motherwell's *Open # in Orange*, 1971, gifts of Mr. and Mrs. Roger Davidson, Harris Davidson, Matthew Davidson, in honour of Mrs. Harry Davidson; two major examples of the new figurative painting from Germany by Georg Baselitz and A. R. Penck, both gifts from the Volunteer Committee Fund; a group of four drawings by Robert Smithson, gifts of Rudy Bratty, Roger Davidson and Angelo del Zotto; as well as works by Gilbert and George, Jannis Kounellis, Mimmo Paladino, and Eric Fischl.

The majority of acquisitions were made in Canadian art, historical and contemporary. *Village of Chippawa near the Falls of Niagara*, circa 1801, by George Heriot, was purchased with assistance from the Government of Canada through the Cultural Property Export and Import Act. Other noteworthy additions include: Paul Kane, *Buffalo Grazing*, circa 1850, gift in memory of Mr. and Mrs. Harold A. Kopas; J. W. Morrice, *Faggot Gatherer in a Brittany Forest* (c. 1895), from Mrs. Henry R. Jackman; a group of drawings by A. Y. Jackson from Dr. Naomi Jackson Groves; over 180 works by Frances Loring and Florence Wyle, a gift of the Estate of Loring and Wyle; and the purchase of Charles Daudelin's *Nature Morte*, 1944. A number of early Gagnon and two Tom Thomson sketches, bequest of Mr. and Mrs. Stewart C. Bennett, were accepted on permanent loan from the Ontario Heritage Foundation.

New acquisitions in contemporary Canadian art included important sculptures by Royden Rabinowitch, Roland Poulin, and Robert Weins; paintings by Paterson Ewen, Graham Coughtry; and works on paper by Michael Snow, Murray Favro, and General Idea.

Exhibitions

During the year, the Gallery presented an impressive array of exhibitions in fulfillment of its mandate to create a balanced program of historical, modern and contemporary Canadian and international art. The majority of the exhibitions, large or small, were originated by the Gallery's curatorial staff. The following are some highlights.

The most important Old Masters exhibition was *Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis*, a choice selection of 40 paintings from the Mauritshuis, including works by such masters as Rembrandt, Hals, and Vermeer. The Art Gallery of Ontario was the only Canadian venue of the exhibition's international tour. *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940*, curated by Roald Nasgaard, Chief Curator, showed the common stylistic approaches and shared meanings in the landscape painting of northern countries beginning around the turn of the century, and advanced a significant new thesis about Symbolist art. Another objective of the exhibition was to explore the European roots of Group of Seven paintings. The exhibition was

Mr. Murray Favro, talking with an interested visitor at the opening of *Murray Favro: A Retrospective.*

accompanied by a major book published in association with the University of Toronto Press.

The major presentation of historical Canadian art was *From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD.* The exhibition, curated by Dennis Reid, Curator of Canadian Historical Art, and guest curator Joan Vastokas, dealt for the first time with the two artistic traditions in pre-Confederation Ontario, Native and European, and their interaction and influence upon one another. It included art work and artifacts from major public collections in Europe and North America, and was accompanied by a catalogue. A major book on the same topic will be co-published with Coach House Press during 1985.

The year saw two ambitious one-man retrospectives of contemporary Canadian artists, *Alex Colville* and *Murray Favro.* The former, curated by David Burnett, Curator of Canadian Contemporary Art, toured internationally and was accompanied by a major book including a catalogue raisonne, which was co-published with McClelland and Stewart Ltd. The latter exhibition, with a catalogue by Marie Fleming, Associate Curator of Contemporary Art, toured nationally. David Burnett also produced a smaller survey of the work of *Oscar Cahén*, a pioneer member of Toronto's Painters Eleven.

The Klamer family's 1978 donation to the Gallery of their extensive collection of Inuit art formed the basis of *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art.* The exhibition was guest curated and catalogued by Jean Blodgett, and toured Canada and the United States. *Norval Morrisseau and the Emergence of the Image Makers*, guest curated by Tom Hill and Elizabeth McLuhan, and currently on tour throughout Ontario, was devoted to the development of the work of Morrisseau and his impact on both senior and younger members of the Woodland School.

International contemporary art was represented by a survey of the work of *Joel Shapiro*, from the Whitney Museum of American Art in New York, and by *The New Expressionism*, an exhibition of recent European and North American figurative painting as represented in Toronto collections.

The program was completed by a rich variety of in-house installations and exhibitions, many produced by the Gallery's assistant curators for the Extension Services program. These included: *W. J. Wood: Paintings and Graphics, The Hague School: Collecting in Canada at the Turn of the Century, Daumier and 'La Caricature,'* and *The Clichés-Verre of the Barbizon School.*

Extension Services

During the year more than 350,000 viewers attended 28 exhibitions, seven Speakers Service events and 47 "Artists with their Work" programs in 62 centres, including ten out-of-province and five international for a total of 139 bookings. Northern Ontario booked 39.3% of the travelling exhibitions, 57.1% of the Speakers Service events, and 21.3% of the "Artists with their Work" programs. *Murray Favro: A Retrospective* commenced its national circuit in 1983-84, as did *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art.* The latter exhibition was the AGO's first opportunity to share this large, recent acquisition with national sister institutions. The need for small exhibitions for communities with limited access and without facilities for major exhibitions continued to be met by the *Contact* program. Five new exhibitions circulated in the province: two of original work by Canadian contemporary artists (Christopher Broadhurst and Simon Harwood), *Rideau*, photographic documentation, *Spirits and Transformation*, selections from a newly acquired gift, and a limited edition facsimile reproduction exhibition of *Robert Rauschenberg: Dante's Inferno*, also from our collection. These five joined three exhibitions extended from the previous year, resulting in a total of 18 bookings

at 13 Ontario centres.

As one of the provincial agencies of the Ministry of Citizenship and Culture, the AGO provides programming each year for Festival Ontario, a series of community festivals held throughout the province. In the past year, "Artists with their Work" exhibitions were held at Peterborough's "Art in the City" Festival and the Algoma Fall Festival in Sault Ste. Marie. The exhibition *Toronto Painting of the 1960s* was produced in direct response to Festival Ontario needs for the Grey-Bruce Arts Council Artsfest '83 in Owen Sound and for the Peterborough Summer Festival. It continued on to Windsor and, with the assistance of the federal Department of External Affairs, to Mexico City.

The "Artists with their Work" Program continued to encourage valuable interaction between contemporary Ontario artists and galleries by stressing the importance of the artist accompanying an exhibition of works, or screening of films and videotapes. Through this program, contemporary artists have been provided with greater exposure provincially, and experienced varying attitudes to their work in cities outside of major art-producing centres. Exhibiting galleries have gained greater accessibility to current artistic trends and have been able to expand their exhibition schedules due to the extent of the Art Gallery of Ontario's organizational resources and financial participation.

In 1983-84, 41 artists from a roster of 80 artists participated in 47 "Artists with their Work" programs. These exhibitions, screenings, workshops, and lectures were held in 27 art galleries and centres in 21 Ontario communities. Forty-five programs were solo exhibitions. One-third of the bookings were for film and video.

An outdoor group sculpture exhibition *On Site* was held at the Gallery/Stratford in the summer months and added to the theatre season festivities in that community. A second group exhibition *Contemporary Perceptions of Landscape* was hosted by Artspace, Peterborough and was jointly sponsored by the Festival Ontario Program.

Other Curatorial Activities

Significant loans to other galleries and museums included a large group of Henry Moore sculptures to the Metropolitan Museum of Art; *In Grey with Parasol* by Robert Motherwell was loaned to the Albright-Knox Art Gallery, Buffalo; *La Branche de lierre, Reclining Nude*, and *Tireur d'épines*, by Henri Matisse to the Edmonton Art Gallery for the exhibition *Matisse in Canadian Collections; La Console jaune au violon* by Raoul Dufy to the Arts Council of Great Britain for the exhibition *Dufy; Two Women on a Wharf* by Willem De Kooning to the Whitney Museum of American Art for the De Kooning retrospective; *The Elements* by J. E. H. MacDonald to the exhibition *Bouquets From a Tangled Garden*, organized by the National Gallery of Canada; two works by Camille Pissarro, *Le Pont Boïeldieu à Rouen, Temps mouillé* and *Study of A Woman Kneeling on the Ground to Pick Apples*, to museums in Tokyo, Fukuoka and Kyoto; and 14 works from the collection including Tom Thomson's *The West Wind* to the Norton Gallery, West Palm Beach, for the exhibition *Canadian Painting: The Middle Years*.

The E. P. Taylor Reference Library recorded continued growth in service levels, with collections usage increasing 15%, and the demand for services such as interlibrary loans expanding by 30%. Intensive use by the staff of sister institutions and by university-affiliated researchers emphasized the Library's role as a provincial resource. Acquisitions were highlighted by donations from the Rembrandt Fund (*A Corpus of Rembrandt Paintings*, the report of the Rembrandt Research Project; and Werner Sumowski's *Gemälde der Rembrandt-Schüler*) and from the Sybille Pantazzi Library Fund (Ridolfino Venuti's *Roma Moderna* in four volumes, Rome, 1767; and *English Landscape Scenery*, London, 1855, an edition of mezzotints by David Lucas after paintings by John Constable). The Reference Library is grateful to the many individual donors listed on page 28 of this report:

Photographic Services continued to provide photography of works of art for an active publications schedule, and for acquisition and archive records. Requests were processed for both in-house and outside users. Major exhibition catalogue photography was undertaken or commissioned in out-of-town locations. A total of 936 works of art were photographed, and over 6,555 photoprints issued. The department also documented various Gallery activities and exhibition installations. More than 400 mail orders were serviced, providing photographic material for books, brochures, posters, cards and individual research, along with agreements to cover copyrights and royalty matters.

Special slide sets were made from the exhibitions *Colville,* and *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940.* The department prepared more than 13,500 slides for various programs and of the Permanent Collection.

Conservation Services carried out complete restoration of 15 works of art, and cleaned and revarnished eight works in the Permanent Collection and 38 works from private collections shown in the Gallery. More than 400 works on paper were matted, and about 160 hours of conservation work and advice were provided for Art Rental and Extension Services.

Education Programs

The seven departments of the Education Services Division, (Education Administration, Audio-Visual Centre, Media Productions, Activity Centre, and Elementary Level, Secondary Level, and Adult Programs) had an active and full year. Continuance of the rebuilding of the School Visit program in addition to successful efforts to increase volume of participants has led to an increase of more than 5,000 students, a 14% gain over last year's figure. Much work by Adult and Secondary Level and Media Productions was done in support of the extensive program of special exhibitions on the AGO calendar during the past year. Notably a major symposium was held in concert with *The Mystic North* exhibition.

Participants in an art tour for the visually impaired.

Preparatory work has been done on a symposium on the exhibition *From the Four Quarters*, scheduled early in the new fiscal year.

A major event, particularly for those departments dealing with school systems, was the annual assembly of the Canadian Society for Education Through Art (CSEA), held in Toronto during the first week of October. The AGO Education Division was actively involved, staging the opening reception for the conference in the Activity Centre, and holding numerous other workshops, seminars, and film screenings. Staff attended sessions and made contacts with teachers and art administrators from across Canada. Later, in February, the College Art Association convention was also held in Toronto and the Adult Programs Department, along with other staff, attended sessions. Educators from Canadian and American galleries and museums, who attended both conferences, took advantage of the chance to visit and learn about AGO programs.

Special projects included two funded by Outreach Ontario. The Elementary Level *Travelling Hands On* was given an AGO try-out and then two successful trial bookings were made under the aegis of the Extension Department in Sudbury and Guelph.

The Audio-Visual Centre neared completion of a long-term project involving five media kits on aspects of Canadian art, with scripts by guest historians and slides of works in the collections of some 25 Canadian galleries and museums. A special educational exhibition called *Attitudes: The Nude in Art* was mounted by Adult Programs with involvement of many other Education staff. This was both a theme exhibition and a demonstration of interpretive techniques for delegates to the CSEA Assembly.

Programs introduced in experimental stages were aimed at Primary Level school students, the hearing impaired and the sight impaired, and plans commenced for senior citizens' programs in the Fall. The popular book *Tom Thomson and the Group of Seven* went into a second printing. Due to enormous interest from teachers and the public, the *Canadian Art in the AGO Collection* media kits also went into a second edition. In the *Masterworks Series* of information sheets, five new titles were produced, bringing the total number to eighteen.

For a more complete listing of Education Services programs, accomplishments and statistics, please turn to page 21-24.

Volunteer Programs

This year a total of 850 volunteers (456 Volunteer Committee members, 38 Junior Committee members, 180 Gallery Volunteers, and 180 Special Exhibition Volunteers) contributed time and energy to an organization that allows them the satisfaction of real participation. Volunteer Committee projects and programs were extremely active; the highlight was the special event and fund-raiser, the Art Gallery Ball, held in September. Princess Margriet of the Netherlands and her husband Pieter van Vollenhoven attended the gala before officially opening the exhibition, *Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis*, the next day. The ongoing projects of the Volunteer Committee — The Reproduction Shop, The Jewellery Shop, and the Art Rental Service — functioned during Gallery hours. Art Rental's special exhibition in May was *Critics' Choice*, a provocative selection by six local art critics. The Reproduction Shop's 25% increase in sales reflects the importance of inventory and marketing geared to special exhibitions at the Gallery. The Jewellery Shop continued to feature Canadian artist-jewellers and noted a substantial increase in sales for the year.

Delighted travellers participated in successfully organized Art Tours by the Volunteer Committee to such destinations as Quebec City, Southern US, Charleston & Winston-Salem, Bavaria, India, and Ireland. Gallery Hoppings (one- or two-day excursions) took three trips to Buffalo, two to Kleinburg and Kingston, one to Guelph, and one to the Hart House Collection in Toronto. The Grange continued to be operated by the Volunteer Committee who organized a special evening lecture series, spring luncheon talks, fully booked school tours, and provided outstanding dinners and special receptions. Sesquicentennial celebrations in Toronto featured The Grange, since it is the finest local example of a gentleman's home of the 1830s.

In December, 4000 people attended a weekend "Celebration" at the AGO. Many staff members and volunteers provided such activities as Hands

A. R. Penck (German, 1939–), *Standart 3*, 1974; acrylic on canvas, 272.3 x 282.0 cm. Gift from the Volunteer Committee Fund, 1984.

On, Bubbles, adult tours, choirs, Christmas decorations by schools and staff, films, and food.

Gallery Membership programs increased in popularity. In addition to the monthly events – Special Evenings for Members, Dinner Tours, Art in the Morning, and Art & Apéritif – a Sunday Start with Art program was introduced, where morning coffee and croissants are served, followed by a tour or talk.

Special Exhibition Volunteers were kept busy providing Acoustiguides, selling posters and catalogues, and taking tickets for three major exhibitions: *Alex Colville: A Retrospective, Dutch Painting of the Golden Age*, and *The Mystic North*. In July staff and volunteers jointly planned a successful all-day opening for the Alex Colville exhibition.

The docents conducted adult tours, initiated an evening and weekend program of tours, and supported the Education Department with special exhibition tours.

The Junior Committee's retail outlet, The Art Cart, provided children of all ages with art-oriented objects for under $5. Their education program included elementary school tours and a docent-training course to conduct tours of The Grange for preschoolers. Their Purchase Fund was augmented with proceeds from a theatre night at Theatre Plus.

This year the Volunteer Committee purchased for the Edward P. Taylor Audio-Visual Centre, a BBC film on Vermeer, and for the Reference Library, an edition of *The Engravings of Eric Gill*.

With proceeds from the Art Gallery Ball and funds allocated for acquisitions, the Volunteer Committee was proud to purchase three major works of art for the AGO Collection: Anthony Caro's *Titan*, 1964; Georg Baselitz's *Gruppe #13, Akt Und Baum*, 1979; and A. R. Penck, *Standart 3*, 1972.

In conclusion, the Art Gallery of Ontario continues to benefit from the wisdom, expertise, and dedication of an unusually fine Board of Trustees, regularly infused with new members of top quality. A high percentage of the chairmen of the numerous and critically important committees of the Board are Trustees. Those chairmen who are not Trustees attend Board meetings to make reports and to ensure good communications and informed decision-making. The President of the Volunteer Committee is traditionally a full Board member, while the Vice-President of the Volunteers attends Board meetings as a guest to ensure smooth continuity. To all these hard-working people, I offer my thanks on behalf of members of the Gallery and the community at large.

Mr. Michael Koerner completes his two-year term as President and we all owe him a great debt of gratitude for his leadership. I have enjoyed working with him and I am happy to know he will serve on the Executive Committee as Immediate Past-President for another two years.

When all is said and done, it is the staff who must receive the credit for another excellent year. The impact of inflation on our limited budget makes it difficult to maintain morale while producing programs of high standards. Under these circumstances new initiatives are almost impossible to generate. In spite of the depressing effects of this situation, the staff have carried out their duties with the loyalty and commitment which have always characterized their endeavours. For this I am very grateful and exceedingly proud to be associated with them.

William J. Withrow,
Director

List of Acquisitions

Gifts of Works of Art

Description	Donor
Canadian Historical	
Wm. von Moll Berczy (attributed to) (1744-1813)	John Andre
Castle in Landscape, c.1780; pen and ink, wash, 22.0 x 31.2 cm.	
Landscape with Primitive Bridge, c.1790; watercolour, 21.7 x 31.0 cm (sight).	
Landscape with Sailing Boat, c.1790; watercolour, 15.5 x 23.6 cm (sight).	
Landscape with Turks and a Cannon, c.1780; pen and ink, wash, 15.0 x 21.4 cm.	
Bertram Brooker (1888-1955), *Fugue*; pen and ink on wove paper, 27.7 x 25.7 cm (comp.).	Dr. Walter M. Tovell
Clarence Gagnon (1881-1942), *Chickens in Farmyard*, 1903; oil on panel, 13.8 x 23.0 cm.	Bequest of Mr. and Mrs. Stewart C. Bennett, Halton Hills, Ontario On loan from the Ontario Heritage Foundation
La Criée, c.1930; gouache, pencil, conte on paper (mounted on panel), 18.9 x 23.6 cm.	
Dog Team/Camp, c.1928, illustration for *Le Grand silence blanc*; watercolour, pencil on paper (mounted on panel), 17.3 x 17.9 cm.	
François Paradis in the Forest, illustration for *Maria Chapdelaine*; watercolour, pencil on paper mounted on panel, 21.5 x 24.0 cm.	
The Hunter, 1928; illustration for *Le Grand silence blanc*; watercolour and pencil on paper (mounted on panel), 16.4 x 17.3 cm.	
Illustration for *Le Grand silence blanc*, c.1928; monotype, 15.5 x 15.8 cm.	
Jardin de Luxembourg, c.1905; oil on panel, 11.8 x 18.0 cm.	
Old Barns, Baie St. Paul, c.1923; oil on panel, 11.3 x 17.0 cm.	
Street Scene, c.1920; oil on panel, 15.3 x 23.0 cm.	
Sur La Plage, 1907; oil on panel, 12.1 x 18.1 cm.	
Untitled (Beach Scene), 1913; oil on panel, 15.3 x 22.8 cm.	
T. G. Greene (1875-1955), *Muskoka Hills, Pen Lake*, 1918; oil on canvas, 25.2 x 31.3 cm.	James A. Milne, Esq., Richmond Hill, Ontario

Description	Donor
Lawren Harris (1885-1970), *Batchewana*; oil on board, 27.0 x 33.5 cm.	Jennings D. Young
Adrien Hébert (1890-1967), *Ship Loading in the Port of Montreal*, 1926; oil on canvas, 86.5 x 91.4 cm.	Mrs. Helen Karrel
Laurence Hyde (1914–), *Portfolio of 13 wood engravings for 'Macbeth'*	Mr. and Mrs. E. R. Hunter, West Palm Beach, Florida
A. Y. Jackson (1882-1974), *Aurora Borealis over Labrador*, 1927; pencil on paper, 14.0 x 23.0 cm.	Dr. Naomi Jackson Groves, Ottawa
The Beothic at Sydney, N.S., 1927; pencil on paper, 12.7 x 20.3 cm.	
Bylot near Pond Inlet, 1927; pencil on paper, 14.0 x 23.0 cm.	
Pickerel Weed, c.1939; pencil on paper, 22.3 x 30.5 cm.	
Pond Inlet, 1927; pencil on paper, 14.0 x 23.0 cm.	
Towards Pond Inlet, Ice and Fog, 1927; pencil on paper, 12.7 x 20.2 cm.	
A. Y. Jackson (1882-1974), *The Front, Ypres, France*, 1917; oil on panel, 21.5 x 26.5 cm.	Bequest of Mr. and Mrs. Stewart C. Bennett, Halton Hills, Ontario On loan from the Ontario Heritage Foundation
A. Y. Jackson (1882-1974), *Rosebud*, September 1944; oil on panel, 26.7 x 34.3 cm.	Mrs. Henry R. Jackman
Otto Reinhold Jacobi (1812-1901), *Clearing in the Forest*, 1872; watercolour, 22.3 x 42.5 cm (sight).	John A. Macdonald, Ottawa
Paul Kane (1810-1871), *Buffalo Grazing*, c.1850; oil on canvas, 41.0 x 67.8 cm (oval, sight).	In memory of Mr. and Mrs. Harold A. Kopas
Arthur Lismer (1885-1969) *Darrel's Hole, Newfoundland*, c.1949; charcoal on paper, 23.9 x 15.2 cm.	Gift of Mrs. R. M. Tovell, 1953, transferred from the Edward P. Taylor Reference Library
Franz Johnston, March 1920; charcoal on paper, 25.5 x 20.2 cm.	
Johnston, Carmichael & Varley, March 1920; charcoal on paper, 25.4 x 20.2 cm.	
Lawren Harris; charcoal on paper, 25.4 x 20.2 cm.	
Lawren Harris; charcoal on paper, 25.4 x 20.2 cm.	
MacDonald-Carmichael, 1920 (recto), *Unidentified Man* (verso); charcoal on paper, 20.1 x 25.4 cm.	
Arthur Lismer (1885-1969), *Fred Varley*, 1912; pencil on paper, 29.4 x 23.0 cm.	Mrs. Marjorie Lismer Bridges, Ashton, Maryland

Frances Loring (Canadian, 1887-1968), *Girl with Fish*, c. 1933; plaster with patina, 98.5 cm high. Gift of the Estate of Frances Loring, 1983.

Description	Donor
Frances Loring (1887-1968), 41 sculptures; various media (plaster, bronze, concrete).	Estates of Frances Loring and Florence Wyle
J.E.H. MacDonald (1873-1932), *Priest and Two Indians*, 1913; oil on canvas, 38.5 x 30.8 cm.	Bequest of Mr. and Mrs. Stewart C. Bennett, Halton Hills, Ontario On loan from the Ontario Heritage Foundation
Pegi Nicol MacLeod (1904-1949), *Toronto Victory Garden*, c.1937; watercolour on paper, 35.0 x 27.0 cm (sight).	Mrs. L. Marquerite Vaughan
J. W. Morrice (1865-1924) *Faggot Gatherer in a Brittany Forest*, c.1895; oil on board, 26.6 x 21.7 cm.	Mrs. Henry R. Jackman
Steamer Interior, through the Cabin Door, c.1900; oil on panel, 12.3 x 15.5 cm	
Frank S. Panabaker (1904–), *Study of Lake Nipissing*, 1927; oil on canvas board, 19.6 x 24.6 cm.	Marie Clark, on behalf of her father, the late Andrew D. Clarke
John Russell (1879-1959), *Breton Village*, 1913; oil on canvas, 38.4 x 46.4 cm.	Mr. and Mrs. Harold Groves, King City, Ontario
Tom Thomson (1877-1917) *Man with Axe*, 1915; oil on board, 21.6 x 26.8 cm.	Bequest of Mrs. and Mrs. Stewart C. Bennett, Halton Hills, Ontario. On loan from the Ontario Heritage Foundation
Tom Thomson (1877-1917) *Petawawa Gorges*, 1916; oil on panel, 21.4 x 26.7 cm.	Miss Hilda Harkness, Ottawa
Tom Thomson (1877-1917) *Silver Birches*, c.1915; oil on panel, 22.0 x 27.0 cm.	Bequest of Mr. and Mrs. Stewart C. Bennett, Halton Hills, Ontario On loan from the Ontario Heritage Foundation
Florence Wyle (1881-1968), 142 sculptures; various media (plaster, bronze, cast iron, cast stone, limestone, marble, ceramic, concrete, cement, polyester) and 2 paintings; oil on board.	Estate of Frances Loring and Florence Wyle
Canadian Contemporary	
Jack Bush (1909-1977) Five colour prints, 1965; portfolio of five silkscreens, AP 10/10 with introduction sheet, each sheet: 66.2 x 52.0 cm	Dr. J. Allan Walters
Five serigraphs, 1974; 5 serigraphs AP 5/25	
Portfolio, 1971; 5 prints 5/15	
Red on Pink, 1962; acrylic on canvas, 205.7 x 179.7 cm.	
Harold Klunder (1943–), *Crow Step*, 1979; lithograph, 11.6 x 74.5 cm	Marie Le Sueur Fleming
William Kurelek (1927-1977) *Dormitory*; lithograph, 19.3 x 31.0 cm.	Dr. and Mrs. Bruno M. Cormier

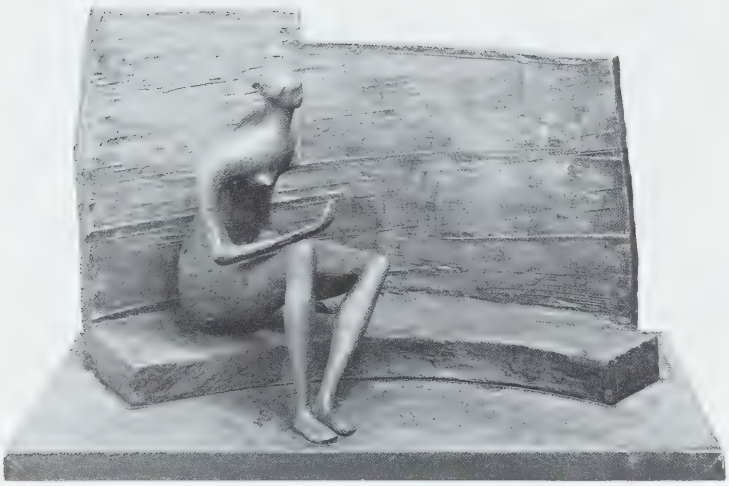
Jack Bush (Canadian, 1909-1977), *Red on Pink*, 1962; acrylic on canvas, 205.7 x 179.7 cm. Gift of Dr. J. Allan Walters, 1983.

Description	Donor
Dormitory (recto); *Erotic Scene* (verso); pencil on paper, 26.5 x 19.0 cm (sight).	
Eagle (recto); *Man with Sword/Blind Man/Man on Ladder of Ship* (verso); pencil on paper, 32.0 x 19.5 cm (sight).	
Erotic Scene (recto); *Figures* (verso); pencil on paper, 19.8 x 26.0 cm (sight).	
I, in bed falling asleep; Return to the Womb Why! (recto), *Manon Legault; The Professional* (verso), red felt pen, pencil (recto), pencil, ink (verso), 19.6 x 20.4 cm (sight).	
Mexican Scene; lithograph, 26.8 x 19.7 cm (sight).	
Pre-maze; pencil and watercolour on paper, 25.3 x 37.7 cm.	
Rita Letendre (1928–), *Tabor*, 1976; acrylic on canvas, 86.5 x 122.0 cm.	Marie A. DunSeith
Rose Lindzon (b. Poland), *Illumination XXV Ochre Pink White Green*, 1979; acrylic on canvas, 130.5 x 163.1 cm.	Mr. and Dr. Andrew Willman
Jean McEwen (1923–), *Je hais le mouvement qui déplace les lignes* (Baudelaire), 1965; oil on canvas, 178.0 x 182.0 cm.	Mr. and Mrs. Morton H. Rapp
James B. Spencer (1940–), *Wave*; lithograph, 45.7 x 58.3 cm.	Marie Le Sueur Fleming
International Contemporary	
Morris Louis (American, 1912-1962), *Untitled*, 1958; magna acrylic resin on canvas, 237.5 x 427.5 cm.	Mr. and Mrs. Roger Davidson, Harris Davidson and Matthew Davidson in honour of Mrs. Harry Davidson
Robert Motherwell (American, 1915–), *Open (unnumbered)*, 1971 (from the *Open* series); acrylic on canvas, 213.2 x 274.2 cm.	Mr. and Mrs. Roger Davidson, Harris Davidson and Matthew Davidson in honour of Mrs. Harry Davidson
Robert Smithson (American, 1938-1973), *Circular Promontory Egypt Valley*, 1972; pencil on paper, 46.5 x 59.5 cm (sight).	Roger Davidson, Rudy Bratty and Mrs. Angelo del Zotto
Coastal Crescents, 1972; pencil on paper, 44.5 x 60.0 cm (sight).	
Creek Circles – Project River Bank, 1972; pencil on paper, 46.5 x 59.5 cm (sight).	
Lake Promontory, 1973; pencil on paper, 46.0 x 59.5 cm (sight).	

Description	Donor
Print and Drawing	
Eugène Bejot (French, 1867-1931), *Le Quai des Célestins, Paris*, 1924; etching on laid paper, 21.5 x 24.2 cm (imp.).	Mr. and Mrs. Ralph Presgrave
Mihaly Biro (Hungarian, 1886-1948), *Bandits! Is that what you wanted?*, 1919; lithograph mounted on linen, 94.8 x 126.0 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
William Blake (British, 1757-1827), *Chaucer's Canterbury Pilgrims*, 1810; engraving on laid paper, 35.7 x 96.4 cm (imp.).	Dr. C. Horner
Giorgio De Chirico (Greek, 1888-1978), *Cavalli Che Escone del Mare*; watercolour and pencil on paper, 24.2 x 34.1 cm (comp., sheet).	Hart Massey
Eugène Delacroix (French, 1798-1863), *Un Forgeron*, 1833; etching and aquatint on laid paper, 22.0 x 16.0 cm (imp.).	Dr. Walter Tovell
Gustav Foldes-Vegh (Hungarian, 1890–?), *Communal Production – Out of Plentitude Comes the Good Life*, 1919; lithograph mounted on linen, 187.7 x 125.3 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Alexander Konya (Hungarian, 1891–?), *What did the Rumanian Aristocrats Want?*, 1919; lithograph mounted on linen, 126.0 x 94.5 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Kunisada (Japanese, 1786-1864), *Actor as Samurai attacking man on ground*; colour woodblock, 35.7 x 24.0 cm (sheet).	Mr. and Mrs. Ralph Presgrave
Samurai . . . on Verandah, c.1850-1852; colour woodblock, 36.1 x 24.1 cm (sheet).	
Ference Lejava (Hungarian, 1886–?), *Alcohol and Prostitution are the Murderers of Humanity*, 1919; lithograph mounted on linen, 117.8 x 89.4 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Harold Smith
Every Glass is Deadly Poison, 1919; lithograph mounted on linen, 95.9 x 63.0 cm (sheet).	
Victor Olgyari (Hungarian, 1870–?), *The Country of Forests and Meadows, the Sweet Mother Earth! It is waiting for Helping Hands*; lithograph mounted on linen, 75.5 x 68.2 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Giovanni Battista Piranesi (Italian, 1720-1778), *The Baths of Trajan* (Erroneously called *Baths of Titus*), 1775; engraving on laid paper, 49.0 x 70.9 cm (imp.).	In memory of Sybille Pantazzi

Description	Donor
Camille Pissaro (French, 1830-1903), *La Charrue (Farmers Ploughing)*, 1901; colour lithograph on wove paper, 22.4 x 15.1 cm (comp.).	Dr. Walter Tovell
Thomas Rowlandson (British, 1756-1827), *The Second Tour of Dr. Syntax*, 1820; 1st edition, 24 colour aquatints, cover: 14.8 x 23.9 cm; page: 13.5 x 23.3 cm.	Mr. J. T. Johnson
27 Russian Posters	Hart Massey
Lajos (Ludwig) Szanto (Hungarian, 1889–?), *Proletarians! Advance! You are the Saviours of the World!* 1919; lithograph mounted on linen, 85.9 x 117.9 cm.	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Jolan Szilagyi (Hungarian, 1895–?), *Every Factory Should Have a Worker's Brigade*, 1919; lithograph mounted on linen, 117.7 x 89.7 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
William Thackeray (British, 1811-1863), *Illustration of a Clergyman*, 1836; watercolour on paper, 11.2 x 7.5 cm (sheet).	Mary F. Williamson in memory of Sybille Pantazzi
Marton Tuszkay (Hungarian, 1884–?), *Workers! Comrades!*; lithograph mounted on linen, 126.2 x 94.3 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Unknown Hungarian (20th century), *NO! NO! Never!*; lithograph mounted on linen, 95.0 x 62.9 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Marcell Vertes (Hungarian, 1895–?), *Is this the Way to Pay Czech Bills?*, 1919; lithograph mounted on linen, 126.0 x 94.3 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
James McNeill Whistler (American, 1834-1903), *The Unsafe Tenement*, 1858; etching on wove paper, 15.9 x 22.7 cm (imp.).	Enid Maclachlan in memory of Peter Maclachlan
Istvan Zador (Hungarian, 1882–?), *Give us Something to Eat! Have No Strength to Work*, 1919; lithograph mounted on linen, 94.7 x 125.2 cm (sheet).	Mr. and Mrs. John A. Hall in memory of Mr. and Mrs. Charles Bennett Harold Smith
Modern European Sculpture	
Alexander Calder (American, 1898-1976), *Toy Crane*, 1944; wood, metal and string, 73.0 x 112.0 x 50.0 cm (approx.).	Bumper Development Corporation Ltd., Calgary
Toy Garage, Truck and Motorcycle, 1944; wood, metal, acrylic and string, 138.0 x 70.8 x 51.5 cm.	
Marino Marini (Italian, 1901-1980), *Rider Atomico*; bronze, H. 50.8 cm.	Mrs. O. D. Vaughan
Henry Moore (British, 1898–), *Seated Figure against Curved Wall*, 1956-57; bronze (edition of 12), 56.4 x91.8 x 53.7 cm.	Mrs. Harry Davidson and family in memory of Harry Davidson

Henry Moore (British, 1898–), *Seated Figure against Curved Wall*, 1956-57; bronze, 56.4 x 91.8 x 53.7 cm. Gift of Mrs. Harry Davidson and family in memory of Harry Davidson, 1984.



Description	Donor
Old Masters	
Sir Alfred James Munnings (British, 1878-1959), *Crossing the Stream*, 1909; oil on canvas, 40.3 x 51.2 cm.	Bequest of Mr. and Mrs. Stewart C. Bennett, Halton Hills, Ontario. On loan from the Ontario Heritage Foundation
Exmore Ponies; oil on panel, 17.4 x 25.0 cm.	
Ploughing; oil on panel, 24.8 x 35.5 cm.	
Pablo Picasso (Spanish, 1881-1973), *La Soupe*; 1902; oil on canvas, 38.5 x 46.0 cm.	Margaret Dunlap Crang
Massimiliano Soldani-Benzi (Italian, 1656-1740), *Flora*; bronze, H. 32.0 cm (with base).	Margaret and Ian Ross
Vestal Virgin; H. 32.2 cm (with base).	
Artus Wolfort (Flemish, 1581-1641), *Christ Healing the Lame*; oil on canvas, 170.5 x 226.8 cm.	Anonymous

Works of Art Purchased with Special Funds

Description	Donor
Canadian Historical	
George Heriot (British, 1766-1844), *Village of Chippawa near the Falls of Niagara*, c.1801; watercolour, 13.4 x 18.2 cm.	Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act
Canadian Contemporary	
Roland Poulin (1940–), *Untitled #13*, 1983; charcoal on paper, 135.4 x 96.5 cm (with frame).	Peggy Lownsbrough Fund
Untitled #14, 1982-83; charcoal on paper, 135.3 x 96.5 cm (with frame).	
Michael Snow (1929–), *Untitled Study for the Walking Woman*, 1961; graphite on paper, 26.1 x 24.4 cm.	Peggy Lownsbrough Fund
Untitled Study for the Walking Woman, 1961; graphite on paper, 28.9 x 28.2 cm.	
International Contemporary	
Georg Baselitz (German, 1938–), *Gruppe #13, Akt Und Baum*, 1979; oil on plywood (diptych), 250.0 x 350.0 cm.	Gift from the Volunteer Committee Fund
Anthony Caro (British, 1924–), *Titan*, 1964; steel painted blue, 105.5 x 366.0 x 290.0 cm.	Gift from the Volunteer Committee Fund
A. R. Penck (German, 1939–), *Standart 3*, 1974; acrylic on canvas, 272.3 x 282.0 cm.	Gift from the Volunteer Committee Fund
Print and Drawing	
Hans Sebald Beham (German, 1500-1550), *The Little Buffoon*, 1542; engraving on laid paper, 4.5 x 8.0 cm (sheet).	Trier-Fodor Foundation
Jacques Callot (French, 1592-1635), *Les Deux Pantalons*; etching on laid paper, 9.6 x 14.4 cm (imp.).	Trier-Fodor Foundation
Albrecht Dürer (German, 1471-1528), *The Sea Monster (Das meerwunder)*; engraving on laid paper, 24.9 x 18.9 cm (sheet).	Gift of the Dorothy Isabella Webb Trust in memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)
John Hamilton Mortimer (British, 1740-1779), *Enrag'd Monster*, 1778; etching on wove paper, 22.6 x 16.0 cm (sheet).	Trier-Fodor Foundation
Jealous Monster, 1778; etching on wove paper, 29.0 x 18.8 cm (sheet).	
James McNeill Whistler (American, 1834-1903), *Bibi Lalouette*, 1859; etching and drypoint on satin, 22.8 x 15.3 cm (imp.).	Gift of the Dorothy Isabella Webb Trust in memory of Sir Edmund Walker, first President of the Art Gallery of Ontario (1900-1924)
Adam and Eve, Old Chelsea, 1878; etching and drypoint on Japanese paper, 17.3 x 30.2 cm (imp.).	Gift of Inco Limited

Works of Art Purchased with the Proceeds of the Annual Giving Fund and the Art Gallery of Ontario Foundation

Canadian Historical

William Blair Bruce (1859-1906),
Twilight, 1882; oil on canvas, 30.8 x 74.0 cm.

Charles Daudelin (1920–),
Nature Morte, 1944; oil on canvas, 130.5 x 192.5 cm.

Robert Frederick Hagan (1918–),
Abandoned Mine, 1945; lithograph on paper, 30.7 x 42.0 cm (sheet).

John Hammond (1843-1939),
Bay of Fundy, 1898; oil on canvas, 69.5 x 140.5 cm.

Robert Harris (1849-1919),
Self-Portrait, 1899; oil on cardboard, 40.8 x 31.8 cm.

A. Y. Jackson (1882-1974),
Arctic Bay, 1927; pencil on paper, 12.7 x 20.3 cm.

Icebergs and Mirage, 1927; pencil on paper, 14.0 x 23.0 cm.

Lake Harbour, 1927; pencil on paper, 14.1 x 23.0 cm.

Pangnirtung, 1927; pencil on paper, 14.0 x 23.0 cm.

Pond Inlet, 1927; pencil on paper, 14.0 x 23.0 cm.

Ozias Leduc (1864-1955),
Untitled, 1891; oil on board, 22.8 x 16.1 cm.

Helen McNicoll (1879-1915),
Landscape, c.1910; oil on canvas, 61.0 x 51.3 cm.

William Notman (1826-1891),
Notman's Photographic Selections, Second Series, 1865; leatherbound book of 48 albumen prints mounted one to a page, 44.2 x 31.4 cm (sheet).

Photographic Selections by William Notman with descriptive letter press by Thomas D. King, 1863; leatherbound book of 23 albumen prints, mounted one to a page, and accompanying letter press, 44.2 x 31.4 cm (sheet).

George Agnew Reid (1860-1947),
Notre Dame, Paris, 1888; oil on panel, 22.9 x 33.9 cm.

Albert Henry Robinson (1881-1956),
Evening, Dieppe Harbour, 1906; oil on canvas, 33.2 x 41.5 cm.

John Russell (1897-1959),
Still Life Arrangement, 1913; oil on canvas, 99.5 x 80.3 cm.

Sydney Strickland Tully (1860-1911),
The Market; watercolour, pencil on brown paper, 21.2 x 28.5 cm (sight).

Sketch for the Market; pencil on grey paper, 22.0 x 29.2 cm (sight).

Working from the Model; watercolour, pencil on paper, 21.9 x 17.0 cm (sight).

Homer Watson (1855-1936),
Shanadow Valley, Showing a Bend in the River, 1878; oil on canvas, 22.3 x 31.3 cm (sight).

Shenandoah Valley, 1878; oil on canvas, 21.5 x 31.2 cm (sight).

Canadian Contemporary

David Bolduc (1945–),
Ticoma, 1983; acrylic and collage on canvas, 175.4 x 170.0 cm.

John Brown (1953–),
Something that happened in Sudbury: The disasters of War (after Goya), Panel 1: *Look the rope is breaking*; Panel 2: *Nothing, we shall see*; Panel 3: *Against the common good*; Panel 4: *The Consequences*; grease pencil, tempera, oil paint on plywood, 4 panels, each panel: 245.5 x 153.0 cm.

Brian Burnett (1952–),
Breathing Space, 1983; acrylic on canvas, 186.5 x 169.5 cm.

Graham Coughtry (1931–),
Self-Portrait, 1983; charcoal on paper, 92.0 x 76.3 cm.

Paterson Ewen (1925–),
Rocks Moving in the Current of a Stream, 1971; metal, engraved linoleum, plywood, 153.3 x 245.3 cm.

Murray Favro (1940–),
Study for Sabre Jet, Nose Wheel (Folded In), 1982; ink and pencil on drafting paper, 43.0 x 55.7 cm (sheet).

Eric Fischl (1948–),
Year of the Drowned Dog, 1983; portfolio of 6 colour etchings in aquatint, drypoint, softground and scraping on Zerkall paper.

Paul Fournier (1939–),
Apollon Shell on Sepia, 1982; monoprint on somerset paper, 111.0 x 77.0 cm.

Capriccio Oriental, 1983; acrylic on canvas, 177.5 x 119.5 cm.

General Idea (formed in Toronto, 1968),
Three Leashed Poodles with Cornucopia, 1982; enamel and pencil on paper, 58.5 x 77.4 cm.

Three Poodles with Cocktails, 1982; enamel, collage, pencil on paper, 58.5 x 77.3 cm.

Three Poodles with Honeymoon, 1982; enamel, collage, pencil on paper, 58.7 x 77.4 cm.

John Hall (1943–),
Ricochet, 1983; acrylic on canvas (triptych), 182.9 x 365.8 cm.

Paul Hutner (1948–),
India Time, 1982; acrylic and graphite on canvas, 202.0 x 211.0 cm.

Michael Jolliffe (1945–),
Gerasenes, 1982; oil on canvas, 194.0 x 305.5 cm.

Christian Kiopini (1949–),
Ecran #3 and "Modello," 1982; acrylic on parlatane on plywood (5 sections and modello), 243.5 x 344.0 x 198.0 cm (installation).

Catherine McTavish (1952–),
Both Sides, 1981-83; mixed media, 230.0 x 365.5 cm.

Roland Poulin (1940–),
Hommage à Hung-Jen, 1983; ciment alumineux (ferro-cement), 50.7 x 396.0 x 81.5 cm (installation dimension).

Christopher Pratt (1935–),
Night Trestle, 1983; screenprint, 27/48; 68.6 x 67.5 cm (sheet).

Royden Rabinowitch (1943–),
Barrel Constructions (Double Curvatures at Right Angles), 1964; wood (oak barrel staves), 17 individual staves, 23.0 x 88.0 x 88.0 cm.

Constructions 1964 Toronto/Edinburgh 1982, 1983; handcoloured lithograph, 100.2 x 70.3 cm.

Untitled, 1965; crayon, pencil on graph paper, 69.8 x 87.4 cm (sheet).

Untitled, 1965; crayon, pencil on graph paper, 69.7 x 87.0 cm (sheet).

Al Reynolds (1947–),
Ice's Edge, 1982; welded steel, 23.0 cm (height).

Phil Richards (1951–),
Innocuous Still Life, 1983; casein on paper, 56.0 x 73.0 cm (sight, sheet).

Ron Shuebrook (1943–),
Untitled, 1981-82; acrylic on canvas, 222.0 x 171.2 cm.

David Thauberger (1948–),
Icon, 1981; screenprint with flocking, 63.8 x 96.6 cm (sheet).

Renne Van Halm (1949–),
Upon Awakening She Becomes Aware, 1983; acrylic on canvas mounted on wood, plaster, 249.0 x 318.0 x 201.0 cm.

Robert Weins (1953–),
The Burning Book and Speaker, 1983; steel, wood covered with leather.

Tim Zuck (1947–),
Dock, 1982; oil on canvas, 76.5 x 76.5 cm.

International Contemporary

Joseph Beuys (German, 1921–),
Trace I, 1974; 9 colour lithographs, modified and worked on stone, 52.0 x 72.0 cm (sheet).

Gilbert and George (Gilbert, Italy, 1943–) (George, England, 1942–),
Holy Hope, 1982; 30 colour photographs, 60.5 x 50.3 cm (each, framed).

Jannis Kounellis (Greek, 1936–),
Untitled, 1982; steel, wood, plaster casts, wool blanket, 153.3 x 242.5 x 18.0 cm.

Mimmo Paladino (Italian, 1948–),
Untitled, 1983; tempera, oil pastel, and charcoal on cardboard, 73.2 x 103.4 cm.

Lawrence Weiner (American, 1940–),
A Matter of Form/Et Spörgsmal om Form, 1982; coloured ink on architectural drafting paper, 48.3 x 61.0 cm.

Ian Wilson (American, b. Scotland),
Circle on the Floor, 1968; white china marker, 6 feet diameter.

Circle on the Wall, 1968; graphite, 2 feet diameter.

Print and Drawing

Anonymous (Netherlandish School),
The Virgin as Queen of Heaven, c.1500; hand-coloured engraving with gilding on laid paper, 7.8 x 5.0 cm (imp.).

Maerten de Cock (Dutch, fl. 1620-1630),
Landscape with Cottages by a River; pen and brown ink, black chalk on parchment, 11.7 x 18.5 cm.

Peter de Wint (British, 1784-1849), *An Oxcart on a Country Road*, watercolour on paper, 33.7 x 47.2 cm. Purchase, 1983

Jacob Epstein (British, 1880-1959), *Birth*, 1913-14; stone, 30.6 x 26.6 x 10.2 cm. Purchase, 1983.

Richard Earlom (British, 1743-1822) (after Joseph Wright of Derby, British, 1734-1797), *An Iron Forge*, 1773; mezzotint on laid paper, 47.9 x 59.5 cm (imp.)

Jean-Louis-André-Théodore Géricault (French, 1791-1824), *The Coal Waggon (Le Chariot de charbon)*, 1821; lithograph on wove paper, 25.4 x 37.0 cm (sheet).

Hendrick Goltzius (Dutch, 1558-1617), *Hercules and Cacus*; chiaroscuro woodcut on laid paper, 43.8 x 35.5 cm (sheet)

Frederick Landseer Maur Griggs, (British, 1876-1938), *St. Botolph's Bridge No. 2*, 1936; etching on laid paper, 25.4 x 20.0 cm (imp.)

Wenceslaus (Wenzel) Hollar (British, 1607-1677, b. Prague) *Spring* from the *Four Seasons*, 1641 (etching on laid paper, 22.1 x 19.4 cm (sheet)

Summer from the *Four Seasons*, 1641; etching on laid paper, 22.2 x 17.1 cm (sheet)

Autumn from the *Four Seasons*, 1641; etching on laid paper, 22.4 x 17.4 cm (sheet)

Winter from the *Four Seasons*, 1641; etching on laid paper, 24.8 x 17.6 cm (sheet).

Charles Keene (British, 1823-1891), *Edwin Edwards Reading*; etching on laid paper, 11.3 x 10.1 cm (imp.).

Mrs. Edwin Edwards in Sunbonnet; etching on laid paper, 11.3 x 10.2 cm (imp.).

Kathe Kollwitz (German, 1867-1945), *The Carmagnole*, 1901; etching and aquatint on wove paper, 58.8 x 41.3 cm. (imp.)

Tavern in Konigsberg, 1890-1891 (Study for the etching *Scene from Germinal*); ink and wash on wove paper, 24.8 x 32.8 cm

Martin Lewis (American, 1883-1962), *Relics*, 1928; drypoint on laid paper, 42.8 x 34.4 cm (sheet)

Abraham Raimbach (British, 1766-1843), *Distraining for Rent*, 1828; line engraving and etching on india paper, 50.8 x 66.2 cm (imp.).

Hubert Robert (French, 1733-1808), *View of the Vaulting in St. Peter's, Taken from an Upper Cornice*; red chalk on laid paper laid down on paper with hand-coloured border, 33.5 x 45.4 cm (sheet).

Peter Paul Rubens (Flemish, 1577-1640) (after Polidoro da Caravaggio), *The Rape of the Sabines*; pen and brown ink and wash over black chalk, heightened with white and oil paint, on brown paper, 27.7 x 39.7 cm.

James Jacques Joseph Tissot (British, 1836-1902), *Le matin*, 1886; mezzotint on chine appliqué, 49.1 x 26.1 cm (imp.).

Felix Vallotton (Swiss, 1865-1925), *La Jungfrau*; woodcut on wove paper, 25.0 x 32.7 cm (sheet)

Jan van de Velde II (Dutch, 1593-1641) (after Pieter Molijn, Dutch, 1595-1661) *The Star of Kings*; engraving on laid paper, 20.7 x 16.5 cm (imp.)

James McNeill Whistler (American, 1834-1903), *Soupe à trois sous*, c.1860; etching on chine appliqué, 15.2 x 22.7 cm (imp.).

Peter de Wint (British, 1784-1849), *An Oxcart on a Country Road*; watercolour on paper, 33.7 x 47.2 cm.

Modern European Sculpture

Brassaï (Gyula Hálasz) (Rumanian, 1899--), *Maillol working on the Ile de France at Marly-le-Roi*, c.1931-32; black and white silver print, 30.2 x 23.5 cm (sheet).

Jacob Epstein (British, 1880-1959), *Birth*, 1913-14; stone, 30.6 x 26.6 x 10.2 cm.

Alberto Giacometti (Swiss, 1901-1966), *Three Figures Outdoors*, 1929; bronze, 51.1 x 38.5 x 9.0 cm

Edward Steichen (American, 1879-1973), *Brancusi in his Studio, Paris*, 1927; silver print, 33.7 x 26.2 cm. (sheet).

Mimmo Paladino (Italian, 1948–), *Untitled*, 1983; tempera, oil pastel and charcoal on cardboard, 73.2 x 103.4 cm. Purchase, 1983.

Exhibitions

Pictured at the opening of *Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis* are, from left to right: Mr. Pieter van Vollenhoven; Her Royal Highness Princess Margriet of the Netherlands; The Hon. Susan Fish, Minister of Citizenship and Culture; Mr. Hans Hoetink, Director of the Mauritshuis; and Mr. William J. Withrow, Director.

Signing of the book *Colville*, by the artist Alex Colville.

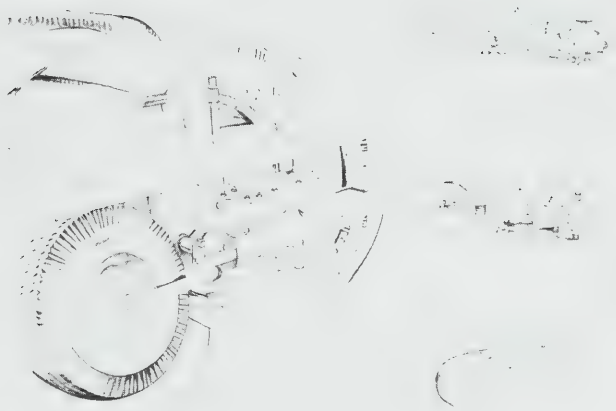
1983

Selections from the Canadian Historical and Canadian Contemporary Collections	Feb. 26–April 17
The Margaret & Ian Ross Collection of Florentine Baroque Bronzes	March 5–May 8
Pictures for the Parlour: The English Reproductive Print from 1775 to 1900	March 12–May 1
Selections from the Klamer Family Collection of Inuit Art	March 27–May 15
Museums by Artists	April 2–May 15
The Language of Colour	April 2–May 29
Selections from the Trier-Fodor Foundation Gift	April 12–June 19
Murray Favro: A Retrospective	May 6–July 3
The Hague School: Collecting in Canada at the Turn of the Century	May 7–June 26
Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art	May 28–July 31
James Kerr-Lawson: A Canadian Abroad	June 4–Aug. 14
Selections from the Trier-Fodor Foundation Gift, and Acquisitions	June 25–Aug. 28
Recent Acquisitions from Schongauer to Braque	July 2–Aug. 21
Alex Colville: A Retrospective	July 22–Sept. 18
Joel Shapiro	Aug. 13–Oct. 2
Selections from the Permanent Collection	Aug. 12–Nov. 28
Attitudes: The Nude in Art	Aug. 20–Oct. 16
Harry Callahan: Photographs	Aug. 27–Oct. 16
Selections from the Trier-Fodor Foundation Gift	Sept. 3–Nov. 20
Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis	Oct. 1–Dec. 11
New Expressionism: Works from Toronto Collectors	Oct. 19–Dec. 11
Chefs-d'oeuvre from the Frederick W. Schumacher Collection of the Columbus Museum of Art	Oct. 22–Dec. 4
W. J. Wood: Paintings and Graphics	Oct. 22–Dec. 4
Trier-Fodor Foundation Gift Christmas Display	Nov. 26–Feb. 5, 1984
The Clichés-verre of the Barbizon School	Dec. 10–Jan. 15, 1984
Toronto Painting of the 1960s	Dec. 10–Jan. 29, 1984
Selections from the Klamer Family Collection of Inuit Art	Dec. 3–Feb. 19, 1984
Oscar Cahén	Dec. 16–Feb. 12, 1984

1984

The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940	Jan. 13–March 11
Master Drawings & Watercolours from the Permanent Collection	Jan. 21–April 1
Selections from the Permanent Collection: Contemporary Program	Feb. 4–March 4
Daumier and 'La Caricature'	Feb. 11–April 1
Selections from the Trier-Fodor Foundation Gift	Feb. 11–April 8
Norval Morrisseau and the Emergence of the Image Makers	Feb. 18–April 22
Selections from the Klamer Family Collection of Inuit Art	Feb. 25–April 27
From the Adamson Collection	March 16–April 15
From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD	March 30–May 20

Murray Favro (Canadian, 1940–), *Study for Sabre Jet, Nose Wheel (Folded In)*, 1982; ink and pencil on drafting paper, 43.0 x 55.7 cm (sheet). Purchase, 1983.



List of Programs Circulated by Extension Services April 1, 1983–March 31, 1984

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
- Confederation Centre Art Gallery & Museum, Charlottetown
- Musée du Quebec, Quebec City
- University of Quebec Art Gallery, Montreal
- The Glenbow Museum, Calgary
- Mackenzie Art Gallery, Regina
- Art Gallery of Greater Victoria
- Vancouver Art Gallery

Museums by Artists
- Musée d'art contemporain, Montreal
- The Glenbow Museum, Calgary

Sight and Insight: Portraits from the Canadian Historical Collection of the Art Gallery of Ontario
- Chatham Cultural Centre
- Kitchener/Waterloo Art Gallery, Kitchener
- Art Gallery of Northumberland, Cobourg
- Burlington Cultural Centre

Fiction
- Laurentian University Museum and Arts Centre, Sudbury
- Agnes Etherington Art Centre, Kingston
- 49th Parallel Centre, New York

Max Klinger: Graphic Work
- Glendon Gallery, Toronto
- Macdonald Stewart Art Centre, Guelph
- Agnes Etherington Art Centre, Kingston
- Thunder Bay National Exhibition Centre and Centre for Indian Art
- Chatham Cultural Centre
- Rodman Hall Arts Centre, St. Catharines
- Art Gallery of Peterborough

Italian Prints: 1500-1800
- Kitchener/Waterloo Art Gallery, Kitchener
- Timmins Museum: National Exhibition Centre, South Porcupine
- Laurentian University Museum and Arts Centre, Sudbury
- Agnes Etherington Art Centre, Kingston

Toronto Painting of the 1960s
- Grey-Bruce Arts Council Artsfest, Festival Ontario, Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound
- Peterborough Summer Festival, Festival Ontario, Art Gallery of Peterborough
- Art Gallery of Windsor
- Museo Carillo Gil, Mexico City

The Hague School: Collecting in Canada at the Turn of the Century
- Rodman Hall Arts Centre, St. Catharines
- Laurentian University Museum and Arts Centre, Sudbury
- Art Gallery of Peterborough

Murray Favro: A Retrospective
- Montreal Museum of Fine Arts
- National Gallery of Canada, Ottawa

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
- Winnipeg Art Gallery
- Chicago Field Museum

Chefs-d'oeuvre from the Frederick W Schumacher Collection
- Timmins Museum: National Exhibition Centre, South Porcupine
- Thunder Bay National Exhibition Centre and Centre for Indian Art
- Art Gallery of Windsor

Alex Colville: A Retrospective
- Staatliche Kunsthalle, Berlin
- Museum Ludwig, Cologne
- Montreal Museum of Fine Arts, Montreal

John Baptist Jackson: The Venetian Set
- Chatham Cultural Centre
- Art Gallery of Peterborough
- Thunder Bay National Exhibition Centre and Centre for Indian Art

Eden Revisited: Graphic Works by German Romantic Artists
- The Gallery/Stratford
- Glendon Gallery, Toronto
- Art Gallery of Peterborough
- Art Gallery of Algoma, Sault Ste. Marie

The Clichés-verre of the Barbizon School
- Rodman Hall Arts Centre, St. Catharines
- The Gallery/Stratford

Travelling Hands On
- Laurentian University Museum and Arts Centre, Sudbury
- Macdonald Stewart Art Centre, Guelph

Speakers Service

Italian Prints: 1500-1800
- Timmins Museum: National Exhibition Centre, South Porcupine

Realism in Contemporary Canadian Art
- Sarnia Public Library Gallery

Chefs-d'oeuvre from the Frederick W Schumacher Collection
- Timmins Museum: National Exhibition Centre, South Porcupine
- Art Gallery of Windsor

The Hague School: Collecting in Canada at the Turn of the Century
- Rodman Hall Arts Centre, St. Catharines

Printmaking Techniques
- Timmins Museum: National Exhibition Centre, South Porcupine

John Baptist Jackson: The Venetian Set
- Thunder Bay National Exhibition Centre and Centre for Indian Art

Contact Exhibitions

Lupe Rodriguez: Works on Paper
Simon Fraser Centennial Library, Cornwall
Temiskaming Art Gallery, Haileybury
The Lindsay Art Gallery

Richard Holden: Arctic Photographs
Temiskaming Art Gallery, Haileybury

Spirits & Transformation
Wellington County Museum, Fergus
W. B. Lewis Public Library, Deep River
Aurora Public Library
Niagara Falls Public Library

Rauschenberg: Dante's Inferno
New College, University of Toronto

Christopher Broadhurst: Paintings
Art Gallery of Northumberland, Cobourg
The Station Gallery, Whitby

Rideau
London Historical Museum, Ont.
Belleville Public Library & Art Gallery
New College, University of Toronto

Simon Harwood: Still Life in Relief
Cambridge Public Library, Preston Branch
W. B. Lewis Public Library, Deep River
Temiskaming Art Gallery, Haileybury

"Artists With Their Work" Program

John Porter: Filmmaking
Forest City Gallery, London, Ont.

Denise Ireland: Painting
Thunder Bay National Exhibition Centre and Centre for Indian Art

Arlene Berman: Collage/Drawings
Aurora Public Library

Diane Pugen: Prints & Drawing
Art Gallery of Algoma, Sault Ste. Marie
Brampton Public Library Gallery

Milly Ristvedt: Painting
Art Gallery of Peterborough

John Boyle: Painting
Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound

Therese Bolliger, Mark Gomes, John McKinnon, Miho Sawada and An Whitlock
On Site, Group Outdoor Sculpture Exhibition, The Gallery/Stratford

Gail Swithenbank: Installation
Burlington Cultural Centre
White Water Gallery, North Bay

Lynn Donoghue: Painting
Canadore College, Artsperience '83, North Bay

Nancy Hazelgrove: Painting
Woodstock Art Gallery

Mark Gomes: Installation
Artcite Inc., Windsor

Benner, Gouin, Lake & Reitzenstein
"Art in the City", Festival Ontario, Artspace, Peterborough

Lenni Workman: Painting
Chatham Cultural Centre

Marlene Creates: Installation
Thunder Bay National Exhibition Centre and Centre for Indian Art

An Whitlock: Installation
Cambridge Library/Arts Centre

Judith Huntress-Allsopp: Painting
Algoma Fall Festival, Festival Ontario, Art Gallery of Algoma, Sault Ste. Marie

Judith Huntress-Allsopp: Printmaking
Kingston Artists' Association

Alexandra Hall: Painting & Drawing
Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound

Katja Jacobs: Painting
The Station Gallery, Whitby

Alison Brannen: Printmaking
St. Lawrence College Art Gallery, Kingston

Stephen Cruise: Installation
Macdonald Stewart Art Centre, Guelph
Niagara Artists' Centre, St. Catharines

Patrick Jenkins: Filmmaking
Oakville Centennial Gallery
Kitchener/Waterloo Art Gallery, Kitchener

Linda Corbett: Photography
St. Lawrence College Art Gallery, Kingston

Miho Sawada: Drawing
Hennepin Art Gallery, Welland

Noel Harding: Video
Artcite, Inc., Windsor

Nancy Nicol: Video
Ed Video Inc., Guelph

Jim Anderson: Filmmaking
Oakville Centennial Gallery
Monitor North, Thunder Bay

Judy Gouin: Printmaking
Thunder Bay National Exhibition Centre and Centre for Indian Art

Clarissa Inglis: Installation
Hennepin Art Gallery, Welland

Clarissa Inglis: Sculpture
Womanspirit Art Research and Resource Centre, London, Ont.

Renee Van Halm: Installation
Art Gallery of Peterborough

Fringe Research: Holography
The Gallery & Library, Cambridge
Thunder Bay National Exhibition Centre and Centre for Indian Art

Reinhard Reitzenstein: Installation
The Station Gallery, Whitby

Rick Hancox: Filmmaking
Oakville Centennial Gallery

Bruce Elder: Filmmaking
Kitchener/Waterloo Art Gallery

Susan Schelle: Installation
Forest City Gallery, London, Ont.

Teri Chmilar: Video
Macdonald Stewart Art Centre, Guelph

Villem Teder: Filmmaking
Kingston Artists' Association

Wendy Coad: Painting
Laurentian University Museum and Arts Centre, Sudbury

Dennis Geden: Painting
Hennepin Art Gallery, Welland

Kathleen Wiwcharuk: Video
Macdonald Stewart Art Centre, Guelph

Judith Doyle: Filmmaking
Kingston Artists' Association

Balance Sheet

March 31, 1984
(with comparative figures as at March 31, 1983)
(in thousands of dollars)

Art Gallery of Ontario
(Incorporated under the laws of Ontario as a Corporation without share capital)

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	**1984**	1983
Assets								
Cash and short-term deposits	$ 1,021	$ 61	$ 152	$ 973	$ 519	$ 906	**$ 3,632**	$ 3,171
Accounts receivable	89	25	14	2	35	52	**217**	717
Interfund receivable (payable)	(72)	(19)	(100)	203	(217)	205		
Inventory		27	236		117		**380**	311
Prepaid expenses	25		17				**42**	19
Works of art, at nominal value				1			**1**	1
Fixed assets, at nominal value						1	**1**	1
	$ 1,063	$ 94	$ 319	$ 1,179	$ 454	$ 1,164	**$ 4,273**	$ 4,220
Liabilities and Fund Balances								
Liabilities:								
Accounts payable and accrued liabilities	$ 961	$ 59	$ 55	$ 28	$ 122	$ 143	**$ 1,368**	$ 1,472
Deferred revenue	203				6	23	**232**	222
	1,164	59	55	28	128	166	**1,600**	1,694
Fund balances (deficit):								
General	(101)	35	264				**198**	116
Acquisition and Volunteer				1,151	326		**1,477**	1,481
Gallery extension and repair						808	**808**	731
Grange						190	**190**	198
	(101)	35	264	1,151	326	998	**2,673**	2,526
	$ 1,063	$ 94	$ 319	$ 1,179	$ 454	$ 1,164	**$ 4,273**	$ 4,220

On behalf of the Board:
Trustee–Michael M. Koerner
Trustee–Valentine N. Stock

(See Notes to Financial Statements)

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1984 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

Toronto, Canada,
May 25, 1984

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1984 and the results of its financial activities for the year then ended in accordance with the accounting principles described in Note 1 to the financial statements applied on a basis consistent with that of the preceding year.

Clarkson Gordon
Chartered Accountants

Statement of Financial Activities

Year ended March 31, 1984
(with comparative figures for 1983)
(in thousands of dollars)

Art Gallery of Ontario

	General Funds			Capital Funds			Total	
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	**1984**	1983
Revenue								
Grants (Note 3):								
Province of Ontario	$ 5,162					$ 309	**$ 5,471**	$ 5,457
Government of Canada	542			$ 5		100	**647**	550
Metropolitan Toronto	407						**407**	385
Gifted Works of Art				3,697			**3,697**	769
Donations, bequests and investment income	284	$ 5	$ 6	357	$ 31	312	**995**	1,046
Annual membership fees	590						**590**	547
Other fees, admissions and miscellaneous revenue	1,107	820	801	1	993	1	**3,723**	3,443
The Art Gallery of Ontario Foundation (Note 2)				350		50	**400**	437
	8,092	825	807	4,410	1,024	772	**15,930**	12,634
Expenditures								
Administration, maintenance and security	4,040	557	225	38	266	35	**5,161**	5,135
Curatorial, extension services and exhibitions	2,935						**2,935**	2,545
Education	944						**944**	932
Membership	210						**210**	224
Cost of goods sold		269	484		457		**1,210**	1,131
Accession of art for collection (Note 1(d)):								
Gifted				3,697			**3,697**	769
Purchased				953			**953**	1,459
Building costs						673	**673**	236
	8,129	826	709	4,688	723	708	**15,783**	12,431
Excess (deficiency) of revenue over expenditures for the year	(37)	(1)	98	(278)	301	64	**147**	203
Transfers between funds	22			286	(313)	5		
Net change in fund balances during the year	(15)	(1)	98	8	(12)	69	**147**	203
Fund balances (deficit), March 31, 1983	(86)	36	166	1,143	338	929	**2,526**	2,323
Fund balances (deficit), March 31, 1984	$ (101)	$ 35	$ 264	$ 1,151	$ 326	$ 998	**$ 2,673**	$ 2,526

(See Notes to Financial Statements)

Notes to Financial Statements

1.

Summary of significant accounting policies

The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of activities within the framework of the accounting policies summarized below:

(a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between funds are made when approved. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day operating transactions of the Gallery's activities.

(ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of $1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund (including Art Rental Service, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs of the Gallery's facilities.

(b) Basis of Financial Statements

The financial statements of the Gallery have been prepared generally on the accrual basis of accounting except that:

(i) funds used to acquire works of art and completed facilities are accounted for as expenditures and accordingly depreciation on Gallery facilities is not provided.

(ii) annual membership fees are included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Inventories

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(d) Works of Art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal carrying value. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(e) Fixed Assets

The land, buildings and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for a nominal carrying value. Accordingly, no depreciation is recorded in the accounts.

(f) Pension Plan

The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable.

(g) Grants, Donations and Bequests

Grants, donations and bequests are included in the statement of financial activities in the year in which the designated program is carried out.

(h) Province of Ontario Financing

The Gallery issued $12,250,000 of debentures to the Ontario Universities Capital Aid Corporation for a portion of the amount of $12,750,000 received from the Province of Ontario by March 31, 1978 for the expansion of Gallery facilities. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery over the 25 year period ending March 31, 2008. As it is expected the Province of Ontario will continue to make these payments, the outstanding debentures of $10,736,000 at March 31, 1984 (1983 — $10,950,000) are not recorded as a liability and interest expense and the related grants are not recorded in the accounts.

(i) Appropriations

The Trustees may appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2.

The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (The Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of The Foundation are not included in the accompanying financial statements. Funds from The Foundation are given to the Gallery when approved by the Board of Trustees of The Foundation.

▶

3.
Grants

Details of grant revenue are as follows:

Year Ended	1984	1983
Province of Ontario		
Operating:		
Base Operating	**$5,089,000**	$5,165,000
Experience	**25,000**	25,000
Outreach Ontario	**9,000**	28,000
Festival Ontario	**17,000**	11,000
Ontario Heritage Foundation	**22,000**	
	5,162,000	5,229,000
Building Fund:		
Capital Building Repairs	**309,000**	217,000
Wintario-Equipment		11,000
	309,000	228,000
Total Province of Ontario	**$5,471,000**	$5,457,000
Government of Canada		
Operating:		
National Museums of Canada Core Funding	**$ 214,000**	$ 214,000
Exhibition Assistance	**8,000**	11,000
	222,000	225,000
Social Sciences/Humanities Research Council of Canada		4,000
Canada Council	**300,000**	296,000
External Affairs	**20,000**	
	542,000	525,000
Acquisition:		
Department of Communications	**5,000**	25,000
Building:		
National Museums of Canada	**100,000**	
Total Government of Canada	**$ 647,000**	$ 550,000
Metropolitan Toronto		
Operating:	**$ 407,000**	$ 385,000
Total Metropolitan Toronto	**$ 407,000**	$ 385,000
Total Grants	**$6,525,000**	$6,392,000

4.
Pension Plan

The most recent actuarial valuation, prepared as of January 1, 1982, reported that the plan was fully funded.

Education Services Statistics

Group Visits

Elementary Tours

Conducted:	11,662
Unconducted:	3,030
Total students	14,692

Secondary Tours

Conducted:	8,486
Unconducted:	5,372
Total students	13,858

Studio Visits

Elementary:	11,922
Secondary:	598
Total students	12,520

Adult Groups

Conducted:	2,115
Unconducted:	3,393
Total	5,508
Total Group Visits:	**46,578**

Lower Lobby Lunch Area Usage: Total students (approx.)	4,000

Elementary Level Programs

School Visits:

These two-hour participatory programs are designed for grades 3-8, and include a one-hour orientation session, followed by an hour's tour in the galleries. Eight thematic programs are available, aimed at making the Gallery's collection more accessible to young people.

Sculpture/Henry Moore: Using large stretchy bags, children have fun exploring volume, shape, and texture. A tour in the galleries includes the works of Henry Moore, and other sculptors.

Colour: An exciting slide show followed by experiments in colour theory assist students in their exploration of the emotional and scientific aspects of colour.

Landscape: The landscapes of Old Masters and the Canadian Collection are interpreted using sound and creative description.

Portraits and Body Language: Props, costumes and video are the tools used to help children interpret portraits.

Canadian Express: Audiotapes of living Canadian artists talking about their work provide the focus for this program designed specifically for grades 7 and 8.

Why is that Art?: By using slides to support individual opinions, grade 7 and 8 students are encouraged to debate this provocative question.

Life-Times: An engaging slide show and an analysis of "time capsules" provide students with an opportunity to discuss varied and changing lifestyles, before comparing historical and contemporary art.

The Painted Tale: Participatory story-telling and drama are the vehicles in this program for exploring narrative works of art in the collection.

Family Programming:

Hands On: A special program for parents and children, which shared sensorial exploration, welcomed over 7,500 visitors during 1983/84. Such themes as "Constructions," "Leave Your Mark," and "Art from the Kitchen," served as a basis for three participatory installations. Hands On was open each Sunday and during holiday periods.

Travelling Hands On: Through an Outreach Ontario grant, a travelling Hands On package, *Portraits in Action*, was designed to serve outlying communities in the province. Custom-made costumes and video equipment were the essential tools which combined to make this package a viable way of bringing a "Hands On" experience to other galleries. The package travelled to the Laurentian University Museum and Arts Centre in Sudbury, and the Macdonald Stewart Art Centre in Guelph for evaluation.

March Break: Hands On was open extended hours each day of the March Break. "Art from the Kitchen" was the theme which provided a variety of recipes for creative activities.

Other Activities:

Workshops: Professional Development workshops continued to be provided for teachers from various school boards and professional associations.

The Elementary Education Department worked in conjunction with the other Education departments to produce an exhibition, *Attitudes: The Nude in Art*, and participated in a pilot project in programming for the blind.

Secondary Level Programs

Thematic Tours of the Collection

These tours range throughout the galleries, identifying a common theme that links the art of various periods.

Discover the Gallery: Students tour the collection looking at examples of painting and sculpture from all represented periods. A theme for the discussion ties the works together.

The Debate: Contemporary art versus the Old Masters – a controversial discussion of the collection.

The Language of Colour: An exploration of colour and its use as a symbolic, compositional, and expressive device.

Space in Perspective: The artist's efforts to create or deny illusionistic space from the Renaissance to the present.

Sculpture: An exploration of the Gallery's rich sculpture collection. Includes the Henry Moore Collection.

Portraiture: A Mirror of Life: A slide/music presentation and discussion introduce the topic of the portrait in all its variations. The tour in the galleries is also an examination of portraits from the Renaissance to the present.

Tours Focussing on Major Art Historical Periods

These tours focus on historical periods that are well-represented in the Gallery's collection. The orientation session and the tour introduce the social, cultural, and historical aspects of the period being discussed, as well as techniques of painting. Students do not require a broad knowledge of art history to participate in these tours.

The Renaissance to the Baroque

Dutch and Flemish Painting

Impressionism and La Belle Epoque

Modern Art from Cézanne to Surrealism

The New York School – Abstract Expressionism

Studio Visit artist, Bill Leeming, supervises student painting.

Tours of the Canadian Collection

Canadian Art – Looking Back: An exploration of the historical collection from about 1750 tracing the cultural heritage of Canadian art. Students discuss the development of paintings to the Group of Seven and their contemporaries.

Canadian Contemporary Art, 1940-1980: Canadian contemporary art from David Milne to Performance and Punk.

Toronto – The Artist Responds: The orientation package introduces students to eight Toronto artists who discuss their work and the influence that the urban environment exerts on their work.

Interdisciplinary Tours

History and literature classes were encouraged to participate in these programs. Emphasis may be placed on any area of the collection listed in the thematic and historical periods above. Students participating in these tours do not require an art background.

Painters and Poets in Canadian Art: This tour explores the relationship between the visual and literary arts in Canada from the early 19th century to today.

History through the Artist's Eyes: The orientation and tour concentrate on the work of art as a document of history which reveals the period from which it comes.

Art with a Political and Social Message: A discussion of the artist as social and political commentator, concentrating on the 20th century.

Tune In: Interviews with Painted People: This program is designed for senior students who are interested in investigating paintings by becoming the characters depicted in them. Students work in small groups to interpret paintings of their choice using the "interview" format as a starting point.

Special Programs

Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis
October 1 – December 11, 1983

The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940
January 13–March 11, 1984

Professional Development Opportunities for Teachers

Teachers were invited to arrange workshops with Secondary Level Programs for groups of 10 or more. Some available topics were: Touring at the Art Gallery of Ontario, Art as an Historical Document, Yes Virginia, There is Art after the Group of Seven!

The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940
January 13–March 11, 1984

Teachers were introduced to this exhibition at a workshop and reception.

Special Gallery Events

Under the Tree: A Christmas project organized by Secondary Level Programs in conjunction with the 1983 *A Celebration*. Participants from OCA, several community colleges, and AGO staff contributed "surprise" objects one might find under the Christmas tree.

Activity Centre

The Gallery School

Four different programs of instruction in the studio arts taught by professional artists comprise The Gallery School.

The Junior School: A 30-week calendar of courses in Painting, Advanced Painting, Printmaking, Advanced Printmaking, and Sculpture for students between the ages of 8-18 held after school from 4:00–6:00 pm, September to June. 11 courses, 5 instructors, 168 students, 10,080 student hours.

The Senior School: Challenging opportunities in continuing education for the adult student in the studio arts. Day and evening courses were held in three ten-week terms and an eight-week summer term. 29 courses, 8 instructors, 341 students, 6,800 student hours.

Course subjects:

Introduction to Drawing I
Introduction to Drawing II
Life Drawing I
Life Drawing II
Experimental Drawing
Watercolour I
Watercolour II
Portrait Painting
Painting with Acrylic
Advanced Painting Exercises

Advanced Studies in Visual Arts: A two-year program in the studio arts taught at university level for selected high school students on Saturdays from September to June. Painting I – 15 students; Painting II – 12 students; Drawing I – 16 students; Printmaking I – 11 students, 2 instructors. 3,240 student hours.

Summer Art Studio for Kids: A four-week summer version of the Junior School Program, 5 days a week during July. Painting, Printmaking, and Sculpture. 11 courses, 5 instructors, 77 students, 8-18 years. 10,780 student hours.

Totals for The Gallery School: 55 courses, 20 instructors, 640 students, 30,900 student hours.

Studio Visits

The Studio Visits program places an emphasis on stimulating an awareness of the art-making processes, the tools, materials, and equipment used, how artists work, the source of their ideas, their importance historically, and the relevance of galleries. Discussions and demonstrations are followed by a hands-on session with related materials. Visits conducted by teams of Studio Artists and Education Officers three days a week, 31 weeks, September to June. Total of 12,064 students, 24,128 student hours.

Special Demonstrations/Courses/Lectures/Exhibitions

In addition to regularly scheduled courses and activities, special demonstrations, workshops, and courses were held throughout the year for children and adults. These cover the range from animation workshops to symposia and lectures.

1983

June	*Annual Gallery School Exhibition* Work by students from the Gallery School on exhibition in the Activity Centre.
October	*Activity Centre Faculty and Staff Exhibition* An exhibition of prints, drawings, photographs, paintings and sculpture by members of the Activity Centre Faculty and Staff.
November	*Selected Paintings and Prints from the Gallery School* Work by students from the Gallery School on exhibition in mezzanine corridor to the Activity Centre.
December	*Children Within The Pocket Theatre* Live animation/theatre performance and two-day workshop with Theresa Novaes-Pilis in conjunction with December festival *A Celebration.*

1984

January	*Ontario Recreation Society Annual Conference Delegates Workshop* A workshop in "Programming for the Arts" held in the Activity Centre.
January/February	*Advanced Studies Exhibition* Selected work from students in the Advanced Studies in Visual Arts Program on exhibition in the Activity Centre.
March	*Old Flicks/New Mix Animation Workshop* Four-day workshop in film animation techniques without the aid of a camera, using flip books, and working directly on film; for students aged 8-13, held during March Break.

Edward P. Taylor Audio-Visual Centre

Present Holdings

Slides	
circulating	71,885
archives	56,000
total	127,885
Videotapes	157
Films	199
Media Kits	66
Film Stills	435

Acquisitions

Slides	
Acquired internally	888
Acquired externally	1,100
Catalogued	5,400

Films

Entracte

A Trip to the Moon

Lumière Première Program

Vermeer

Media Kits

Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario

Videotapes

Dangling by their Mouths
May I/Can I
Varley
Schumacker-Finnel
Cornucopia
Crime Time Comix: Steel and Flesh
Stories from the Front
York Wilson

Usage and Circulating Figures

Loans made involving 29,847 slides and 147 media kits and videotapes	1522
Noon-hour films screened with an attendance of 1173	47
In-house film loans	193
Appointments to use carrels	118

Sales

Canadian Historical Media Kits	127
Varley videotape	1

Special Project

Production of five media kits neared completion for release in the Fall of 1984, funded by Outreach Ontario. These are titled:

Canadian Architecture
Canadian Sculpture
Canadian Prints
Canadian Drawings
Canadian Women Artists

Each kit will consist of 40 slides, audiotape, information booklet, and educational guide. Material from collections of many Canadian art museums.

Film Series

Five major film series were presented this year: *Paris on Film; The Silent Years; Ontario Arts Council Film Retrospective; Has Anybody Here Seen Canada? National Film Board of Canada Retrospective; The Mystic North*, as well as several smaller programs. There were a total of 155 films presented including animation, documentary, experimental, and features.

Total attendance, Film Series	5371

Media Productions

Major Productions

Varley: A video documentary based on the Varley exhibition and completed with the assistance of TVOntario. Scheduled for airing in the summer of 1984.

Henry Moore Sculpture: A slide/tape media kit, including a set of 35 mm slides and a narrated audio-cassette, interprets the work of Moore as represented in the Gallery collection.

Multi-Projector Slide/Tape Packages

Attitudes: The Nude in Art for Adult Programs

Mauritshuis Orientation for Secondary Level Tours

The Mystic North Orientation for Secondary Level Tours

Media Productions Documentary for Board of Trustees presentation

Canadian Art Expanded versions of the Canadian art media kits for installation in the Lower Lobby viewing areas

From the Adamson Collection Orientation for the Curatorial Department

Videotape Productions

The Mystic North educational filler	for Adult Programs
The Mystic North educational filler	for the Cincinnati Art Museum
Hands On teaching aid	for Elementary Level Tours

Technical Services

The Media Productions Department is responsible for the supply, operation, and maintenance of audio-visual equipment for Gallery programs. In the past year, the Department handled 1,507 bookings in the following categories:

Major	210
Minor	251
Orientation	1,207
Outside	19

Adult Programs Department

Gallery Talks and Group Tours

A regular schedule of Gallery Talks given by Adult Programs' staff and docents was offered throughout the year and a new docent group was trained to further extend our service on evening and weekends.

Current schedule per week	15
Total attendance at Talks	12,265
Booked Group Tours attendance	2,115
Number of trained active docents	31

Courses

Understanding Art and the Art World

The English Country House

Dutch Painting of the Golden Age

The Evolution of Modern Painting

Canadian Painting and Sculpture, 1700-1940

The Mystic North

French Painting in the 17th and 18th Centuries

Lecture Series (Adult Programs Staff)

The Impressionists:

Monet

Renoir

Degas

Pissarro

Cullen and the Canadian Impressionists

Special Staff Lectures

Pictures for the Parlour: The English Reproductive Print, 1775-1900

Murray Favro: A Retrospective

Alex Colville: A Retrospective

William J. Wood

The Clichés-verre of the Barbizon School

Oscar Cahén

The Mystic North

Daumier and 'La Caricature'

Guest Lectures

Old and New German Expressionism
Donald B. Kuspit, Art Historian and Critic

The Origins of the Hague School
Robert Siebelhoff, University of Toronto

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Jean Blodgett, Adjunct Curator, AGO

Alex Colville: A Retrospective
Alex Colville

The Photographs of Harry Callahan
Keith F. Davis, Curator, Hallmark Collections

Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis:

The Mauritshuis and Collecting in Holland
H. R. Hoetink, Director, Mauritshuis

Rembrandt's Brow, Isaac's Elbow: Male Body Language in Dutch Portraiture
Joaneath Spicer, University of Toronto

Vermeer and His Vision of Reality
Arthur K. Wheelock, Jr., National Gallery of Art, Washington

The Philip G. McCready Annual Memorial Lecture on Canadian Art

Emily Carr and the Group of Seven
Doris Shadbolt, Art Historian and Curator

Fit for a King: Palaces of the British Raj
Robert Grant Irving, Yale University

Norval Morrisseau and the Emergence of the Image Makers
Elizabeth McLuhan and Tom Hill, Guest Curators

Symposium

The Mystic North
Friday and Saturday, March 9 and 10:

From the Earth to the Heavens: The Divinity of Northern Landscape
Robert Rosenblum, New York University (scheduled but unable to be present)

Northern Nature Comes of Age. The Attitude to Native Landscapes in Finnish Art of the 19th Century
Sixten Ringbom, Abo Akademi, Konsthistoriska Institutionen, Abo, Finland

In the North the Landscape Painter must be a Poet: Richard Bergh and Swedish National Romanticism
Bjorn Fredlund, Goteborgs Konstmuseum, Goteborg, Sweden

Edvard Munch and the Ideology of Nordic Landscape
Reinhold Heller, University of Chicago

Spiritualism and Symbolist Landscape Painting at the Turn of the Century
Robert Welsh, University of Toronto

'Le chemin symbolique': An Unknown Design, an Unrealized Painting, and an Underlying Theme in Hodler's Symbolist Landscapes
Sharon Hirsh, Dickinson College, Carlisle, Pennsylvania

Exhibitions

Attitudes: The Nude in Art
Gallery E, August 20–October 16
Adult Programs staff joined other Education Services personnel in the organization of this exhibition.

Publications, Scripts, Brochures, Media Kits

Masterworks Sheets:

Giovanni Paolo Panini

Thomas Gainsborough

Joshua Reynolds

Rembrandt van Rijn

Giovanni del Biondo

Special Exhibitions: Taped Tour Scripts, Brochures, Videotapes, Didactic Displays, and Texts

Alex Colville: A Retrospective

Dutch Painting of the Golden Age from the Royal Picture Gallery

The Mystic North

Media Kit Scripts

Canadian Art in the 1970s

Henry Moore

Videotape Scripts

Frederick H. Varley

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Robertson, William
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Smith, W. Dent
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Tabachnick, Charles
Tanenbaum, Joseph M.
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Torno, Mrs. Noah
Walker, Professor E. Alastair
Walker, Miss Nancy D.
Walker, Wentworth D.
Walls, Mrs. W. F.
Waxer, Percy
Waxer, Mrs. Percy
Wotherspoon, G. D. S.

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Adamson, Gordon S.
Adamson, Peter M.
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Agnew, Mrs. Arnold H.
Agnew, Ms. Ella
Alexander, Mrs. George
Allen, Mrs. Gurston S.
Allen, Mrs. J. C. L.
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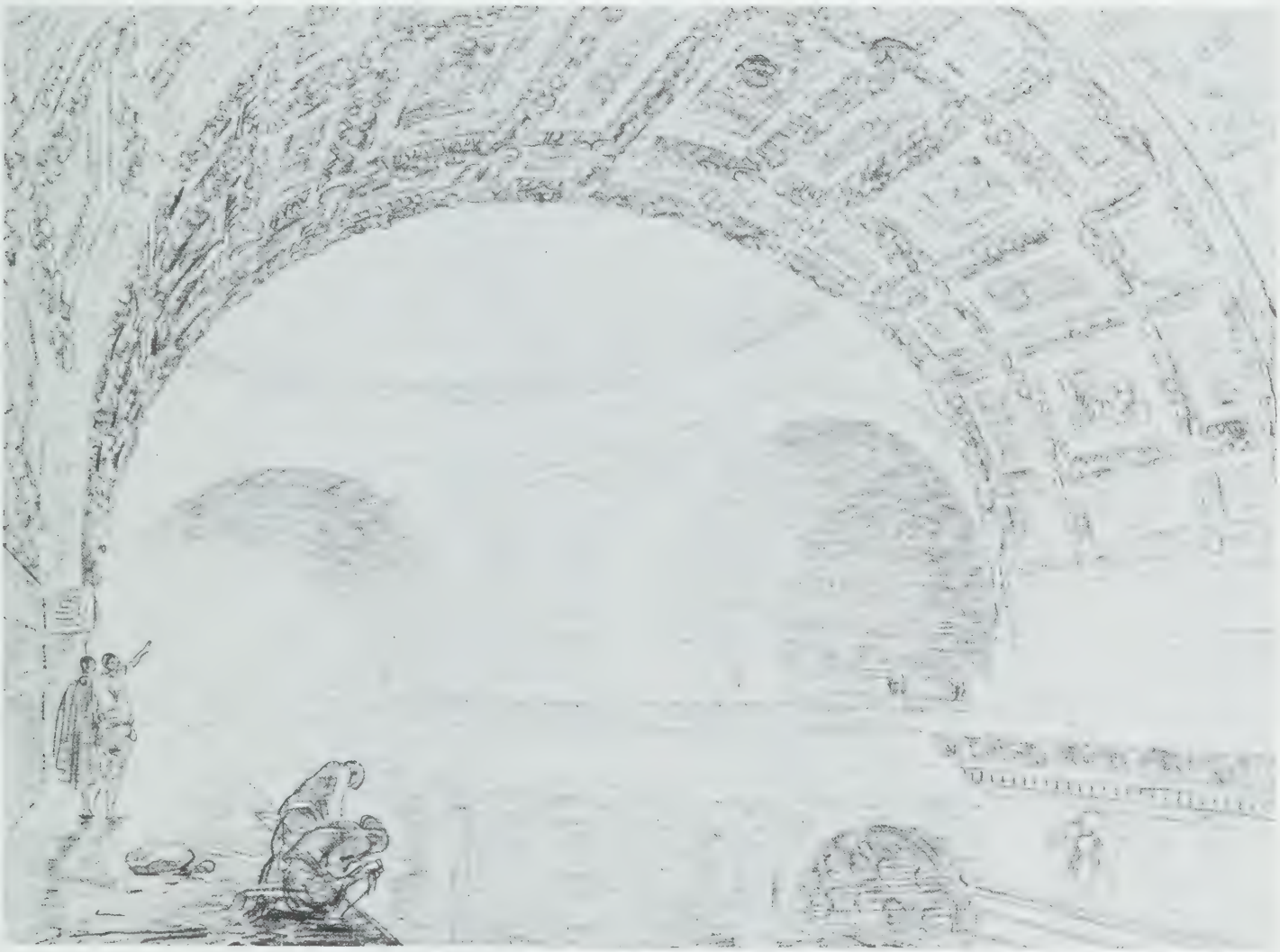
Hubert Robert (French, 1733-1808), *View of the Vaulting in St. Peter's, Taken from an Upper Cornice* ; red chalk on laid paper laid down on paper with hand-coloured border, 33.5 x 45.4 cm (sheet). Purchase, 1984.



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Breckenridge, Miss M. E.
Breckenridge, R. J.
Brennan, John J.
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Brenzel, Miss Elizabeth
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Bronfman, Peter
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Chant, Mrs. Dixon S.
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Eaton, Thor
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Fisher, Gordon N.
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Fletcher, F. E.
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Forster, Miss Gwen
Foster, Mrs. Robert J.
Fournier, Gerald J.
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Frankel, Mrs. Egmont L.
Frankel, Roy F.
Frankel, Mrs. Roy F.
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Frazee, Rowland C.
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Galt, Thomas M.

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Gordon, John Lockhart
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Groves, Harold
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Hamilton, John P.
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Harding, Mrs. C. Malim
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Harris, Mrs. Robin S.
Harris, Mrs. W. H.
Harris, Mrs. William C.
Harrison, Mrs. E. P.
Harrison, Michael St. B.
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Hattin, Albert
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Heintzman, Mrs. Jane
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Henderson, Mrs. Lyman G.
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Herold, Jeffrey S.
Herman, W. Bernard
Hermant, Sydney
Herod, W. J.
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Holmes, Mrs. Phyllis
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Horne, Cleeve
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Horner, Harry
Horner, Mrs. Harry
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Howard, Ernest
Hoyt, C. Grandison
Hull, Rodney
Hunter, Carl H.
Ignatieff, Mrs. Nicholas
Irvine, Mrs. Herbert
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James, R. W. F.
Janes, Lloyd G.
Jennison, Mrs. G. L.
Johnson, Miss Elspeth
Johnson, Mrs. L. R.
Johnston, Albert C.
Johnston, Mrs. Ian C.
Johnston, Mrs. J. G.
Jones, Grant W.
Joubin, Dr. Franc R.
Kane, J. Bryan
Karrel, Mrs. Helen
Keachie, L. M.
Keenan, Patrick
Keith, W. J.
Kelner, Dr. M. J.
Kemp, John P. G.
Kenner, Mrs. H. B.
Kent, D. F.
Kessler, Maurice
Kessler, Mrs. Maurice
Kilbourn, Kenneth M.
Kilbourn, Miss Rosemary
Kilgour, Mrs. R. C.
Kilner, J. L.
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Kinnear, David
Kircheis, Albert
Kircheis, Mrs. Albert
Kirk, H. H.
Kirzner, Paul
Kirzner, Mrs. S.
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Kopas, Jeffrey R. H.
Kopas, Ronald D. B.
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Laidlaw, R. G. N.
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Laski, Miss Jennifer
Laski, Miss Patricia
Latner, Albert J.
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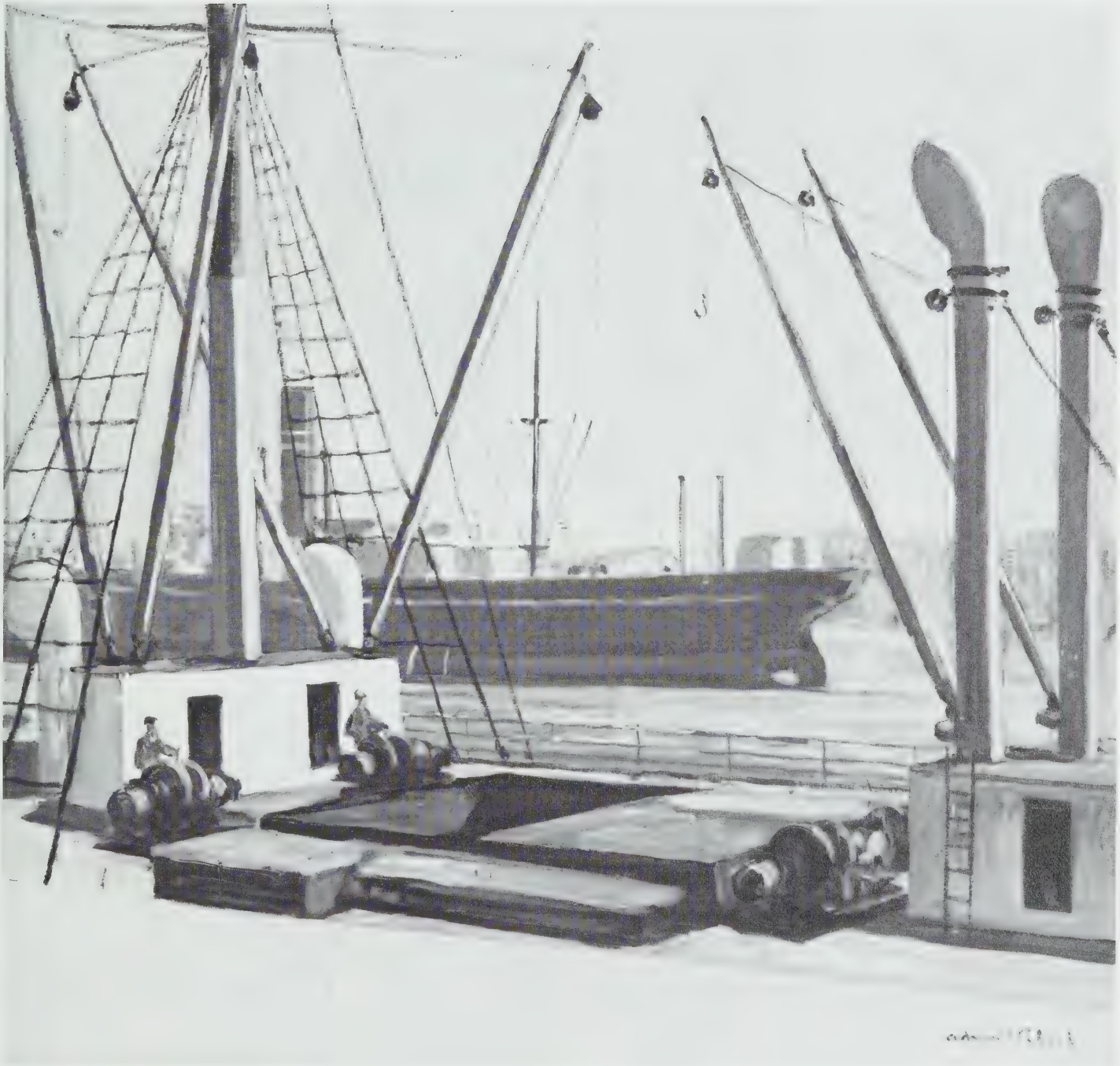
Levy, Jerry A.
Levy, Mrs. Lillian
Lewis, Mr. W. J. D.
Lind, Mrs. Philip B.
Little, A. J.
Livingstone, H. E.
Livingstone, Harold W.
Lochhead, Kenneth C.
Lockwood, Dr. A. L.
Longstaffe, J. R.

Piano concert in the Walker Court.

Love, Denis
Love, Mrs. Denis
Lovering, Mrs. William L.
Lunenfeld, Samuel
Luney, Miss Marion I.
Luxenberg, Mrs. Benjamin
Lynch-Staunton, Mrs. Victor
Macaulay, Robert W., Q.C.
Macaulay, Mrs. Robert W.
MacBeth, Miss Lundia
Macdonald, Miss Catherine M.
MacGill, Miss Elsie Gregory
Machell, Miss Margaret S.
MacKay, Mrs. Stuart
MacKenzie, Michael A.
Mackie, A. G.
Maclachlan, Alan W.
Maclachlan, Anna
Maclachlan, Heather
Maclachlan, Jock G.
MacLachlan, Mrs. K. S.
MacLennan, Dr. David A.
MacTavish, Lachlan
Madill, Henry H.
Mandell, Peter H.
Manford, Mrs. W. Allan
Mann, Mrs. Elinor V.
Mann, Fred M.
Marchment, A. R.
Margison, A. D.
Martin, Mrs. Craufurd
Matthews, Beverley, Q.C.
Matthews, C. A. G.
Matthews, Mrs. D. G.
Matthews, Mrs. R. O.
Matthews, Mrs. W. D.
Matthews, Mrs. W. L.
McCarthy, Miss Brenda
McCarthy, John L.
McCarthy, Mrs. John L.
McCarthy, Mrs. Katherine M.
McCarthy, Leighton
McCarthy, Thomas G.
McCombie, Dr. A. M.
McConnell, J. E.
McCormack, Thomas G.
McCready, Mrs. Philip G.
McCutcheon, Mr. F. Y.
McCutcheon, James W., Q.C.
McCutcheon, Susan E. M.
McDougald, Mrs. J. A.
McGregor, R. H.
McKinnon, Mrs. N. Keith
McLean, Miss Carol
McLean, Mrs. Donald
McLean, Paul S.
McMechan, John
Medland, C. E.
Meech, R. C.
Megill, Mrs. Marion L.
Meighen, Mrs. Maxwell C. G.
Miano, Mrs. Joyce Louise
Miller, Ms. Dorothy R.
Miller, Mrs. Marvin E.
Miller, Mrs. Mary Anne
Miller, T. D.
Mills, Mrs. Donald S.
Milne, Mrs. Kathleen
Mingay, Arthur H.
Mingay, J. Donald
Misener, Paul J.
Mitchell, Miss Catherine
Mitchell, Mrs. John F.
Mitchell, Mrs. Nancy
Mitchell, Mrs. Osborne
Mockler, H. M.
Moore, Mrs. John H.
Moore, Norman G.
Morris, Miss Ellen
Morris, Jack
Morris, Mrs. R. S.
Morrisey, William F.
Morrison, Mrs. Bruce
Morrison, John R.
Mulligan, Mrs. C. V.
Mullin, John A.
Mullin, Mrs. John A.
Mulock, Mrs. Joyce
Mulock, Thomas H.
Murray, Ross, Q.C.
Mylrea, James M.
Neilson, Allen
New, Ryland H.
Newell, Mrs. Paul S.
Newman, Mrs. M. F.
Nicholls, Mrs. D. W.
Nichols, Mrs. E. C.
Nicholson, Mrs. James
Northey, C. F.
Northey, R. K.
Nowakowski, Mrs. Susan
O'Brian, Mrs. Ann Plunkett
O'Callaghan, Mrs. Robert
Okun, Meyer H.
Olsen, Eric G.
Olsen, O. H.
Orlando, Mrs. Anthony
Orsini, B. V.
Osler, Miss E. Henrietta
Osler, Mr. Gordon P.
Osler, Mrs. G. S.
Osler, Patrick C.
Pajo, Miss Raija Lee
Papas, Mrs. E. C.
Parkin, Miss Jennifer A. C.
Parkin, John C., Jr.
Pascal, Mrs. Doris
Pascoe, Mrs. Claud A. L.
Pearsall, Mrs. R. J.
Peel, Miss Margaret
Pepall, Robert L., Q.C.
Perdue, Mrs. Katharine L.
Perkell, Henry H.
Perkell, Jack
Perkell, Joseph R.
Perkell, Mrs. Samuel
Perren, Mrs. S. R.
Phelan, Mrs. Helen D.
Phelan, Paul J.
Phillips, Miss Jane
Phillips, Timothy A.
Phipps, Mrs. G. E.
Pigott, J. J.
Pitfield, Ward C.
Pitfield, Mrs. Ward C.
Plummer, Miss Edith
Plummer, Mrs. H. L.
Pooler, E. H.
Pooler, E. R.
Porter, George W.

Adrien Hébert (Canadian, 1890-1967), *Ship Loading in the Port of Montreal*, 1926; oil on canvas, 86.5 x 91.4 cm. Gift of Mrs. Helen Karrel, 1983.



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Pictured at the opening of *Norval Morrisseau and the Emergence of the Image Makers* are, from left to right: Mr. Dennis Reid, Curator of Canadian Historical Art and organizer of the exhibition; Mrs. Daphne Odjig, contributing artist; The Hon. R. Roy McMurtry, Q.C., Attorney General and exhibition opener; and Mr. Norval Morrisseau.

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Withrow, John D.
Withrow, Stephen Forbes
Withrow, W. J.
Withrow, Mrs. W. J.
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Woods, David
Wookey, I. R.
Wookey, Mrs. I. R.
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Yarmon, Mrs. Elliott N.
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Young, R. Brock
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Zimmerman, Adam H.
Zweig, Sidney M.

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Pablo Picasso (Spanish, 1881-1973), *La Soupe*, 1902; oil on canvas, 38.5 x 46.0 cm. Gift of Margaret Dunlap Crang, 1983.
Front Cover: Detail of work
Back Cover: Entire image of work

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